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**THE Polly Bergen BOOK of
BEAUTY, FASHION
and CHARM**

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BY POLLY BERGEN

"I'm very opinionated. I'll warn you right now. I have very definite ideas about everything.

"But since—in the course of all my careers (as singer, actress, businesswoman, wife and mother) I have somehow succeeded through experiment, observation and struggle in overcoming many of my own beauty problems, and have also watched other women, famous and otherwise, go into the same battle and emerge victorious—I think that what I have to say will help you.

"I profoundly believe that every woman can be beautiful, if she will take the trouble to become beautiful in her own way, if she will only dare to break out the mold."

—Polly Bergen

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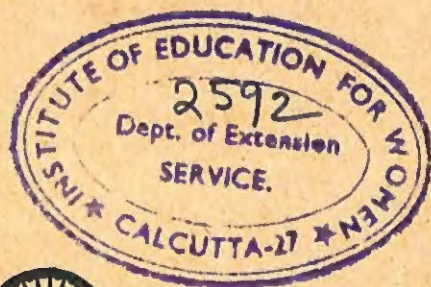
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BEAUTY, FASHION AND CHARM

by POLLY BERGEN



JAICO PUBLISHING HOUSE

125, MAHATMA GANDHI ROAD

FORT, BOMBAY-1

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BEAUTY, FASHION & CHARM**

Complete and Unabridged

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To Kathy and her friends,
may they all think beautiful

ACKNOWLEDGMENTS

Thanks to all the experts whose ideas I've been exposed to: doctors, beauticians, dermatologists, make-up artists, hairstylists, manicurists, and pedicurists. Very special thanks to Ernest Adler, David Lawrence, Nena Rico, Don Loper, Dr. Robert Lee Feldman, Dr. Harold Glick, and Kermit Osserman, M.D., F.A.S.P.

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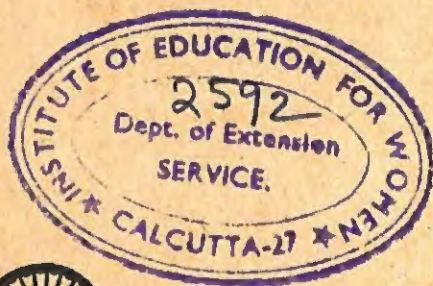
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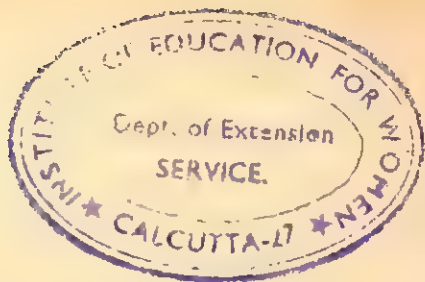
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ABOUT THIS BOOK....

I'm very opinionated. I'll warn you right now. I have very definite ideas about everything. What's more, I'm not sure I have any right to have opinions about some of the things I have opinions about. I'm not a beauty expert. I don't look like a *Vogue* magazine model. I'm not a professional cosmetician, dietitian, dermatologist or anything like that. I'm not even a writer. I haven't written my mother for ten years. Not since I discovered the telephone.

But since—in the course of all my careers (as singer, actress, businesswoman, wife, and mother) I have somehow succeeded through experiment, observation and struggle in overcoming many of my own beauty problems, and have also watched other women, famous and otherwise, go into the same battle and emerge victorious—I think that what I have to say will help you.

I've written this book in laymen's terms because that's the only way I know how to talk. I've tried to be clear, but if you become confused, you have my permission to send this book to your nearest living relative.

The first and most important step to becoming beautiful is to want to be beautiful as yourself. (I also like to underline things). No! Don't buy a dress because you saw one like it on an ultra-chic fashion model. Wear a beehive hairdo only if a beehive

hairdo looks good on you. I think that anything at all should be done to make a woman attractive, or even more important, to make her feel attractive. If your nose is a source of self-consciousness, and a good plastic surgeon says it can be improved, do have it fixed. If you want to wear a padded bra, do so. If you're dying to dye your hair, do. But, what all too often happens, unfortunately, is that many women only copy someone else's nose, or bosom, or hair, or clothes.

Not long ago a group of caricaturists picked out what they considered to be the "ideal" female features.* Then they drew a face made up of all these features. It looked horrible. The director of the Caricaturist's Society was forced to admit, "... It's pretty ugly."

I can't think of a better way to demonstrate that each face has it's own meaning, it's own individuality, which cannot be duplicated or improved merely by imitating someone or something else. Remember, an imitation is never as good as the real thing. It's always an imitation.

Polly Bergen

Editors note: They picked Dorothy Lamour's lips, Kim Novak's hair, Liz Taylor's forehead, Doris Day's ears, and Polly Bergen's eyes.

**THE POLLY BERGEN BOOK OF
BEAUTY, FASHION AND CHARM**

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Every truly beautiful creation, natural or man-made has no duplicate. There are no two roses exactly alike, no two snowflakes. There is no replica of a perfect gem, no exact copy of the Mona Lisa, only one Venus de Milo. But for some peculiar reason many women do not feel comfortable unless they think they look like the other women around them. And then they have the nerve to wonder why they're not considered devastating. To me, a woman cannot possibly begin to be a beauty until she has found herself as a person first. Until a woman has discovered what it is that makes her own self separate and distinct she can not possibly establish a person for other people to look at and admire.

The search begins early. As a child I was, like all children, a

tremendous imitator. Shirley Temple was my big idol. We were about the same age. I wore Shirley Temple dresses, I had Shirley Temple curls, and I studied tap dancing and dramatics like a fury wherever we happened to be living. (I consider Knoxville, Tennessee, where I was born, my hometown, but my father was a construction engineer who worked on assignment and in any typical year I'd be enrolled in about ten schools.)

Every little girl has a crushing disappointment somewhere along the line when she feels she will never be able to be the magical creature she is secretly set on becoming. At eight I was staggered by the discovery that I had to wear glasses. Till then I hadn't really believed anyone could tell boys from girls at more than ten feet away. Glasses became the great tragedy of my life and I did everything—lose them, drop them, break them—not to have to wear them. (It wasn't till years later that I made glasses a part of my own individuality.)

I became still less beautiful as time went on. At about eleven or twelve I shot up to my full height, five feet six inches. I was gawky. I was big for my age. And my hair which I wore long was so bushy they should have sent me to the Fiji Islands. I'd have slayed them there. It was a difficult period for me in other ways too. We moved so much I never had time to make friends and I was often lonely. I studied hard, got all A's in school, but was frequently hated for it. To top it off I wasn't much interested in things that the other kids were. The only real compensation for my childhood struggle was that I knew I had found my first real dedication. I wanted to be an opera singer and I began to take lessons in classical singing at Earlham College.

Music had always been part of my life. Despite a grandfather who thought singing and dancing the sure road to damnation, I was raised on hillbilly songs and my father's guitar.

I got my first singing job when I was going to Richmond High School. Each week a group of kids performed on a weekly radio program. Everyone wanted me to sing a popular song; I never

had before. But when, after the first broadcast the manager of the radio station offered me my own program, the die was cast—opera was temporarily forgotten.

With this new career there appeared a new me. A rather horrifying one, according to my mother. At fourteen I metamorphosed from childhood to maturity in about two weeks. My radio singing voice was very adult, and I felt I had to dress and act up to it. I bought slinky black crêpe dresses. I wore long dangly earrings, lots of make-up, and my hair very long like Veronica Lake who was immensely popular at the time. I even began using a very long cigarette holder (despite the fact that I didn't even smoke).

This terribly "mature" phase continued and got worse for years. At sixteen I managed to make myself look almost ten years older. There was only one break in my sophisticated stage which I always think of as my "sincere period." I went back to singing hillbilly—girl hillbilly singers were much rarer than popular singers, who were flooding the market—and I had a job singing hillbilly songs on a radio show in California. (Tennessee Ernie was on this same show.) I wore my hair long and simple, I used almost no make-up, and my clothes were earthy—to go with my peasant personality.

But peasantry, evidently, was not my element, because they fired me soon after. My hillbilly, they said, was too sexy and the sweet, home-like, peasant Polly did not go with the low husky voice. I went back to singing with bands—back to the sleek black dresses, the long earrings and the cigarette holder.

Which, I wondered, was the real me? The sexy sophisticate, or the simple earthy girl in wide skirts? Neither was, of course, but at the time I could think only in terms of dramatic extremes—a common ailment of the very young.

I had arrived at a point of genuine confusion, not just about my physical personality, which now varied from one day to the next, but about my work. I sang with bands when I could, oc-

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asionally I did hillbilly, and I took any other kind of job that came along. Thank goodness I was pretty gutsy as a kid and I had never been afraid of work. My parents believed children should be made responsible and able to make decisions. From the time I was eight I'd cleaned, cooked and had taken care of my kid sister while my parents were working. I'd had jobs as I grew up like selling, typing, and I was a linotype operator with Western Union till they found out I was under age. I liked being independent.

In Hollywood I worked at just about anything, to pay the rent. I was knocking on Hollywood's door and I was willing to live out of soup cans (which I sometimes did) as long as I felt there was the faintest chance that that door might open for me.

Curiously enough, what finally attracted Hollywood's attention was the two me's. I'd had a chance to cut a record of a hillbilly song for a small record company. The song had yodels and growls and all kinds of funny sounds and it was called "Honky Tonkin." The company sent a picture of me, the glamorous me, to go with the record, and the combination was so incongruous that it got shunted from office to office until I finally got a call from Hal Wallis and an appointment for a screen test.

I'd never acted. I'd only sung solo twice in my life. But I found myself with a three-year contract and a starting salary of \$450 a week. In my first film, a big Western, I played the girl with the quivering lower lip waiting for her boyfriend to finish capturing the Indians. After this I was cast in three Dean Martin and Jerry Lewis pictures. These boys were the biggest thing in show business then, they knew exactly what they wanted to do and they directed themselves. I was nowhere—I'd had no experience. The only direction I ever got was "Roll 'em" and "Cut," and frankly, I was *awful*. The studio considered me a pretty prop and as soon as they were sure my make-up was o.k. for the lights, the director was satisfied.

I, however, was not at all satisfied. I knew something was very, very wrong. But I had no idea exactly what it was. For one thing, I hadn't even begun to find my face, and the *me* that audiences saw in these movies is nothing like the Polly Bergen they see today on television. In my first films I was typed as the average all-American cutesy type girl. That's how I was made up, and that's how I tried to be. But I was nothing you walked away from remembering.

It wasn't till I'd left Hollywood (after making three more movies), convinced I'd never try acting again, that I began to really seek out and present my true physical identity while doing TV and club dates in New York City. In New York I was completely on my own for the first time and away from the studio, from my manager, from agents—from all interested or over-interested parties. I had a chance to sit back and see myself, and to experiment. Amazingly enough, till then I had never used a lipstick brush or an eyebrow pencil. The studio make-up men had taken care of all that for me. I began to study my features carefully. An expert TV make-up man who was very creative sat down with me before a mirror in one of the studios and we proceeded together to look for what there was about my face that could be emphasized. We decided that my eyes, though not excessively large, were my best feature, highly expressive and the most "me." From that day on I played up my eyes, subdued the rest of my make-up and knew that this face was much closer to the real Polly Bergen—to the way I felt inside. When I finished putting on my make-up, I recognized myself in the mirror. And when I went back to Hollywood (while singing in Reno and Las Vegas), everyone raved about how wonderful I looked. But it was the same face. I had just stopped using Janet Leigh's eyebrows, Joan Crawford's mouth, Lana Turner's hairdo, Eleanor Parker's hair color and anybody's clothing that happened to fit me from their latest picture.

Every young starlet in Hollywood is automatically the victim

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of the last successful mold turned out. Just before I left Hollywood, Marilyn Monroe was the thing. Unless you were blonde, blue-eyed and very busty and arrived for an audition wearing a tight sweater, you were out of luck. Three weeks after I left Hollywood to come to New York, Grace Kelly was the rage and every little actress waiting outside "Casting" wore white gloves and pearls. At the same time, by contrast, every big star Hollywood has ever turned out has been very much an individual in personality and in looks, and only the little starlet who fought back or found some way to keep her own little spark of what made her *herself*, ever succeeded in not being drowned by the West Coast wave of conformity.

All this applies, I think, not only to the starlets, or to Hollywood, or to TV, or to me, but to *you*. This pressure to conform exists everywhere, and it is your enemy; it can haunt and limit a woman throughout her life. And it begins early. Unless my daughter wears exactly the same color socks as the other girls in her class it's a disaster. I'm hopefully waiting for that day when she wants to buy something because it's different from what the other girls are wearing, because that's the day she'll be on her way to becoming a real woman. That's the day I'll know that she has taken her first important step towards becoming beautiful. Because I profoundly believe that *every* woman can be beautiful, if she will take the trouble to become beautiful *in her own way*—if she will only dare to break out of the mold.

Going to New York City, and breaking out of the mold of Miss-Anybody that Hollywood had cast me in, was the best thing I ever did in my life.

In New York City I was given a chance to act a part from beginning to end for the first time in my life, instead of doing it backwards and piecemeal the way movies are made on the Coast. This opportunity (an hour-long, straight dramatic TV show for Schlitz Playhouse) to actually create and perform a

character live, from start to finish, opened a whole new world for me and restored some of my lost self-confidence. Now I was in demand for all sorts of TV shows—musicals, panel shows, straight drama.

This period of self-discovery and self-assertion reached its climax when, after three years of planning and negotiations, I performed in "The Helen Morgan Story" on Playhouse 90. I had always wanted to play Helen Morgan, an immensely talented singer who had a great heart and led one of the most dramatic lives of our time. I had discovered that no one had ever done her story on TV, and that nobody owned the rights to it. It took almost three years before I was actually able to get the show on the TV screen, but playing Helen Morgan gave me a chance to prove that I could sing *and* act—that I was not just a singing personality. I had opened a new door. I had taken a long and arduous gamble on myself because I was beginning to know what was right for me and what was not, who I was and what I could do. I knew my face now; I had helped to discover and to create it. I was learning the kind of clothes to wear that flattered my body and at the same time most expressed Polly Bergen. I no longer wanted to be or look like anybody else but me.

Many of the extreme hairstyles, make-ups and clothes you see, are not for the average woman. Most women are like me. If I try to look like countless so-and-so, I will most probably end up just looking ridiculous. Doe-eyes? Yes, if they're for you. Exaggerated shoulders? On some people they look horrible, no matter how fashionable they are this year. Don't buy *label*; buy what's for you. When the salesgirl comes up to me and says, "But everybody's wearing it!", I'm positive that I'm not going to.

The key is to learn how to turn your defects to assets. Are you terribly tall? Make that work for you, not against you. I chose the height problem to begin with, because I know it so well. When I was eleven I was already my full height, five feet

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six inches. I was a head taller than anyone in my class or in the two classes above me. I walked with a stoop and I was in a constant battle with my parents. My father was six feet six, my mother was six feet. But they were both proud of their height and they walked erect. For me it was agony, and I was terribly self-conscious. Until I was eighteen, if I did manage to find a boy to dance with me, I had to lead.

I have a friend who has a young daughter who is petite; she's fourteen and under five feet tall. She is a perfectly beautiful girl with huge hazel eyes, lashes so long it's a crime, but all she can think about is her height and the fact that she's not as tall as the other girls in her class. She'll probably go on suffering until the day some fine young man makes her realize how utterly delightful and feminine her smallness is to him. But wouldn't it be nicer if she could find the courage to enjoy this special quality of hers right now instead of later?

Movies and the theater abound with examples of women who made what were commonly considered handicaps or drawbacks to being beautiful, theatrical bonanzas. Each one of them redefined beauty in her own image. Gene Tierney has buck teeth; she made buck teeth attractive. I don't know how she did it, but for some reason her teeth set the whole feeling of her face and the result ends up being fascinating and you don't know why. Marilyn Monroe made having a big bosom a very definite asset at about the same time that Audrey Hepburn was demonstrating the charm of flat-chestedness. Doris Day has a million freckles but because she has a personality that goes with it you couldn't care less. Ethel Merman has a hairdo that would look unattractive on almost every other woman in the world, but it's perfect for her personality. Greta Garbo worried about the size of her feet all her life, but no one else did. She wore a size 7½, which we consider about average today, but *she* felt she had the biggest feet that ever existed. Despite her concern, the feet

8.

became part of the Garbo legend. They only added to her glamour.

So why fight it? You were born *you*—unique, unduplicatable, individual. Then *be* individual. Look for all the ways you can be even more *you* than you are now. Try and find how you can best show this *you* to everybody else. There are ways to help you do this. Use them as guideposts. Some of them take work or thought or imagination, and sometimes a combination of all three. In this book I'll try to tell you about some of the beauty and fashion habits that have worked for me or that I've seen work for others, and, even more important, I'll talk about those things I think are the real foundations of beauty. But before we start, you have to accept my first challenge. Will you dare to be beautiful *and* be yourself? After all, as Gertrude Stein would have said—a copy is a copy is a copy. . . .

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WHY NOT BE BEAUTIFUL?



My next very unshakable conviction is that unless a woman feels beautiful from inside, no amount of money, effort or time consumed working with what's on her *outside* will ever be enough. In other words, a woman who is not radiating that something special from *within* cannot strike the eye of the beholder (where according to Shakespeare, "beauty lies") with her own loveliness.

THE INTANGIBLES OF BEAUTY

The mark of a beauty, whether you see her standing on a bus, wheeling a baby carriage in the park, sitting in the back seat

of a car—in this or any other century—is the same. Her features are probably good, her body well-proportioned, but no more so than a hundred other women you will pass. What attracts and holds your attention is, though you may not be able to define it at the time, *a quality of aliveness*, and, whether she is conscious of it or not, she is *feeling inwardly beautiful*.

FEEL BEAUTIFUL

Do you know that even the most beautiful women in the world can *feel* ugly on their off-days. And, feeling unattractive, communicate this sense of self-displeasure until they actually appear unattractive to people looking at them. I've seen Elizabeth Taylor sit in front of a mirror frantically combing her hair, convinced that she looked horrible. The image she wanted to see of herself was not there, and she was as profoundly disturbed as a less attractive woman might be about a larger imperfection. For many beautiful girls, a tiny flaw—a pimple, a run in a stocking, a chipped nail—makes them feel they look completely messy. Beauty is an impression. Haven't you seen girls, who on first view seemed unattractive, become quite lovely as you talk to them? And vice versa, girls considered beautiful can become ugly and dull as you get to know them. The desire to be beautiful can make the difference.

FEEL ALIVE!

Some people appear to be overflowing with an awareness of life, while others seem to drag themselves along on the bare edge of living, just *existing*. This does not mean, however, that anyone has a corner on the market of life. What happens, I think, is that some people have learned or have been taught how to nourish a basic sense and joy of life (children have it) and how to make it grow. After all, no one knows how to water or take care of plants and flowers by instinct alone. But, if you can

WHY NOT BE BEAUTIFUL?

discover, capture, and hold onto a genuine love of life and of being alive, I promise you that you will never have to worry about growing old, or growing fat, or growing ugly.

Take away interest and a reason for living and the will to live fades with it. Inactivity is an ager, a crippler, even a killer. Our famous old-old men and women are incredibly busy and alive: Eleanor Roosevelt, Herbert Hoover, Senator Lehman, Winston Churchill, Picasso, Grandma Moses. These are people who have never stopped growing or doing.

Too many women *settle* after they marry. Feeling that they've accomplished their major goal in life, they stop thinking or doing new things. Sometimes they want to, but feel "it's wrong." Perhaps neighbors or friends will criticize them if they show interest in anything outside of their homes and children.

Being alive and excited about the world can only help you to be a better wife and mother. You will have that much more to give. Do indulge your interests wherever possible. The essence of life is change—newness—doing. Stagnation is the opposite of life. Do take up painting if you've always wanted to. There's a tennis court nearby; plan somehow to get to it for an hour in the morning. A knowledge of shorthand would mean a part-time job in the neighborhood and an extra \$40 a week. Begin going to night school, or whatever. You may have much more original ideas. The important thing is not only to be stimulated by the world around you but to take part in it.

In trying to further pin down this elusive *élan vital* (the vital impulse) so fundamental to beauty, I would have to be pretty dense if I did not put *health* at the top of the list.

AND BE HEALTHY

Sometimes 90 per cent of that radiance given off by beauties is sheer glorious good health. Swedish women like Ingrid Bergman and Viveca Lindfors specialize in this brand of very good looks. It's pretty hard for anyone who is immensely healthy to

look bad. Nevertheless, I think a happy interchange of physical and mental health is about the finest foundation for beauty.

In the last twenty years or so we have become highly conscious of the mind-body relationship. (The ancient Greeks were even more so.) Today we know that mental attitude is affected by our physical condition and vice versa. Doctors treating patients with nervous breakdowns or even more severe mental illness go to work immediately to build up their patient's over-all state of health. Recovery from physical illness is very much dependent upon the patient's state of mind.

A woman suffering from headaches, all sorts of tiny nagging little pains, or just a general sense of fatigue and malaise is unlikely to glow no matter what other causes for joy there may be in her life. And by the same token, no matter how healthy a woman is, if she is going through any kind of mental torture, no amount of health can turn her beauty on. *But*, feeling your physical best gives you a tremendous chance to cope with your problems and to change things for the better. If you're low physically, no matter how fine things may be at the moment, should difficult times come along you'd be unprepared to handle them. The ancient Arabs put it this way: "He who has health has hope; and he who has hope, has everything."

EATING FOR HEALTH AND BEAUTY

Right eating is absolutely indispensable to good looks. In many ways your body is like a savings bank. It contains everything you've put into it and you can't possibly take out what you haven't put in. Your body cells keep perfect count of what they've been fed, and if you haven't delivered good building materials to them they won't be fooled. They can't make a silk purse out of a sow's ear either.

When I speak of *diet*, I mean what you eat, not what you eat

WHY NOT BE BEAUTIFUL?

or don't eat to take off weight. I'm fundamentally opposed to anyone who allows himself to think of diet only in terms of reducing. If your daily consumption of food is a balanced one (enough vitamins, minerals, proteins), it will at the same time contain the desirable number of calories. If you are eating the right foods for health and beauty you cannot possibly get fat.

Also, if you start eating only the *right* foods you will lose your craving for the *wrong* ones. Because of this you will eventually find you can eat almost anything you want and still remain the size you want to be. Or, let me correct myself, the size you *should* be. Excluding glandular problems, the average woman can repropotion her body, and lose all excess weight through proper diet.

THE "RIGHT" FOODS

What do I mean by the "right" foods? I mean those foods on which your body can attain its maximum health and beauty. Doctors say that many people have never known what feeling really well is like. Some of the very men and women in this country today who are incredibly fussy about the oil and gasoline they put in their car engines, about the care of their stereophonic Hi-Fi equipment, the proper detergent for their wash—who take scrupulous care of their cameras, their TV sets and their vacuum cleaners, put worthless, and sometimes just plain bad food in their own stomachs every day. If you care about your own machine, a more complicated and incredible one than any yet invented by man, you must take the trouble to learn what fuels your body needs and where you can get them.

PROTEIN TO BUILD AND REBUILD

Protein is simply what we're made of. Muscles, organs, skin, hair, blood, bones, teeth are all mostly protein. So please don't

even bother thinking about how to be beautiful until you've begun at the beginning—making sure that your protein intake is high. Your cells are constantly demanding more protein to build new cells. If you don't fork over this basic life-stuff you're in trouble. Fatigue is usually the first sign that you're not getting enough protein in your daily diet. Frankly, most Americans do not get enough protein. We need, according to nutritionists, at least 60 grams of protein a day. And the quality of the protein is important too. At least half of that protein should come from animal products. Organ meats which, unfortunately, most Americans don't like much are about the best source of protein there is. Whole milk which is a major source of protein is no less valuable as protein once it's been homogenized or pasteurized, but the processes hurt the vitamins and the minerals in it, and the DDT the cows get on some of the sprayed grass and hay doesn't help either. Then there's bread which used to be truly "the staff of life," but that was about 60 years ago—the protein content was somewhat higher then and less was done through processing to the whole grain. Try and eat whole grain cereals that have had as little as possible done to them.

Try to create the high-protein habit in your family by encouraging and serving liver, kidneys and other organ meats. Look for recipes which will make them delicious; there are many. But don't overcook, or you'll defeat your purpose. Too much cooking destroys the value of protein just as it does vitamins and minerals, not to mention the fact that any great chef will tell you the secret of good cooking is to learn to use heat as sparingly as possible.

THE SENSITIVE VITAMINS

Vitamins come in pills these days but don't for a minute think a capsule takes the place of the vitamins in your foods. Vitamin supplements are meant to be just that. Too many people today feel that once they've bolted their little pill at breakfast they

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can eat anything they want for the rest of the day. Not true, my friends. The top researchers in the country will tell you that while they are sure that we must have vitamins in our diet they are still baffled about what vitamins actually are, and how they do what they do. No chemist has yet duplicated an orange or a carrot in the laboratory. Because vitamins are a sort of "United Nations," most effective when you get all of them, pills can only do the most for you when you've had your full quota of *natural* vitamins. And the more you eat your vitamin foods raw, the more vigorous and alive the vitamins remain. Some vitamins are so sensitive that cooking immediately destroys more than half their value.

THE BEAUTY ALPHABET

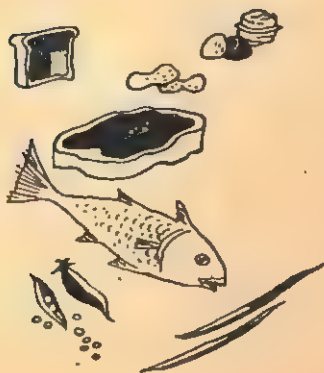
It's at least as important for you to know the vitamin alphabet as it was to learn your A, B, C's. More so, because it's a beauty alphabet, as well.

A—for beautiful skin, bright shiny eyes, and for strong teeth and bones. It's also a natural antibiotic. Get enough vitamin A (and C) and you'll have trouble catching cold. There's lots of A in: dark green leaf vegetables, yellow (or orangey vegetables and fruits, liver, egg yolk, yellow cheese, butter and fortified margarine, cream, whole milk.

B₁ (Thiamin)—for strong calm nerves, heart and digestive system. It helps your body make use of the carbohydrates you take in and so gives you real energy. It's found in: liver, kidneys, lamb, veal, lean beef, poultry, fish, eggs, green peas and beans, whole-grain products, peanuts, other nuts, milk.

B₂ (Riboflavin)—for all the things B₁ is for, but it also keeps your eyes healthy, and lack of it can cause skin erup-

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tions. Keeps general body resistance high against disease. Found in milk, meat, eggs, salmon, green leaf vegetables, green beans and peas, whole-grain and enriched bread and cereals (especially natural oatmeal), soybean products, dried beans.

Niacin—also a B and a very important one. Get enough Niacin and you shouldn't need a happy pill. Also helps digestion, protects nerve tissue, keeps mouth and gums healthy. It's in: liver, beef heart, lean meat, poultry, tuna fish, canned salmon, peas, peaches, peanuts, peanut butter, soybean products, whole-grain bread and cereals, molasses, grits, enriched or natural cornmeal.



C—for high resistance to disease and assisting the quick-healing processes of the body. Maintains teeth, bones, blood vessels and muscles. High dosages of C can prevent colds

or cure them if taken at the first signs. Found in: citrus fruits, tomatoes, green leaf vegetables, vegetable juices, melons, strawberries, blackberries, raspberries, blueberries, raw apples.

D—need I say, is *essential* for small children. The growth and development of bones, teeth, and muscles depends on their getting enough of it till they're big. But, D goes on being important, dear friends, and in wintertime about the



only way to get it is in pills, or the old-fashioned way, in cod liver oil. Before you shriek in horror at the thought of having anything to do with that oily stuff let me tell you that even cod liver oil has been modernized. Almost all of the cod liver oil sold today has had most of that awful fishy taste taken out of it. If you, and certainly your children, take a tablespoonful each morning doused with a glass of fresh orange juice, it isn't at all bad, and you can stop worrying about vitamin D for the rest of the day. The sun does

the job for you in summer if you're outdoors even a part of each day. Eggs, milk fortified with D, fish roe (caviar) are other sources.

E—still the dark lady of the vitamin family. But there's more and more evidence that E is crucially helpful for fertility, the strength of the heart, postponing menopause, virility. Vitamin E is found in cod liver oil, whole grain breads and cereals, soybean products, olive oil, rice bran oil, beef liver and apples.

Minerals work closely with vitamins to achieve health and beauty.

Calcium—makes your bones and teeth good and hard. Helps to maintain them later on, helps regulate your heartbeat and aids muscular functioning. Found in whole milk and green leaf vegetables.

Phosphorous—part of the structure of every cell in the body. helps you make use of calcium and vitamin D. Found in: milk, eggs, fish, lean meats, poultry, soybeans, cereals and breads.

Iron—chief constituent of your blood cells. Need I say more? It used to be called the "pep" mineral. Eat: liver, heart, kidneys, green leaf vegetables, egg yolks, whole-grain bread and cereals, molasses, dried apricots, peaches and oysters.

Iodine—important for mental and physical health; it also keeps the thyroid gland in good order. Found in: seafood, salt-water fish and iodized salt.

I'm not going to say too much about carbohydrates and fats. Worry first about getting enough of the proteins, vitamins, and



minerals you need. Almost every American gets more carbohydrates than he needs. And your body is satisfied with a rather small quantity (from one to three tablespoons) of fat daily. However, and this warning is directed at over-intense dieters—a small quantity is essential. .

Carbohydrates—energy foods in conjunction with the right amount of proteins, vitamins and minerals. They are in all the starchy and sweet things you eat, but interestingly enough you'd get plenty of sweetness in natural fruits and vegetables if you never touched candy, sugar, jams, soft-drinks, cookies and cakes. The only difference is that the natural sweets also contain the nutrients, and the kind of energy they give you lasts longer. Remember: eating more carbohydrates than you need means the body must store them as ugly extra pounds of fat.

Fats—also energy-giving, help maintain the system's chemical balance, provide skin lubrication. Fats are in: butter, margarine, egg yolks, cream, salad and cooking oils, cheeses

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made from whole milk or cream, bacon and other fatty meats, lard, mayonnaise, nuts.

GOOD EATING HABITS

Attitudes about eating so often stem from environment. One chance remark from a husband: "Honey, you know I can't stand artichokes!" will probably keep a listening child from ever putting an artichoke in his mouth. This is why fathers and mothers should watch what they say, and why I think they should not assume automatically that what's good enough for them is good enough for their children. Just because you may have been brought up on heavy, overcooked foods, or can't control your own craving for chocolates, doesn't mean you have to teach your children likewise. You have a chance to see that your children form better habits. To me a fat child is an avoidable tragedy. Nine times out of ten you'll hear the mother of such a child saying, "Eat, darling." If children aren't allowed or encouraged to eat ice cream, candy and soft drinks *between* meals, you can be sure they'll eat *at* meals and eat well. It's natural for a child to want to eat something when he gets home from school, or for that matter, for you to get hungry in the middle of the day. Fruits, dried and fresh, fruit drinks. natural unsweetened milk, carrots, celery, turnips, cheese and nuts all make good nibble-food. These should be of special interest to the teen-agers who are always complaining while snacking on hotdogs; malteds, candy and soft drinks, about their skin and their weight.

"CAVEAT EMPTOR!"

But to be fair to them, and to you, and even to me, I want to say I don't think all our bad eating habits are entirely our fault, because it's getting harder and harder to eat well. Our supermarkets are enormous, beautifully lit, provided with soft music, and offer a choice which is overwhelming. But to read and understand all the ingredients and chemical additives



that go into these foods you have to have a Ph.D. in chemistry. Do you know what all those things (hydrolyzed, glutamate, propionate, lysine) mean? I don't. I suppose most of them are o.k., but it gets tougher and tougher to find foods that have some vague resemblance to what they were originally. When I look at all those neatly cellophane-wrapped things I can't even imagine a cow or a fruit tree or a wheat field having anything to do with them. And I'm sure my little girl thinks milk is made in a factory. The bananas are usually ripened by gas, almost all oranges have color added, most fresh fruit is heavily sprayed with chemicals that are not easy to wash off. The vitamins and proteins so many products boast of, having been added to the cereal or bread or whatever, don't come near to making up for what was taken out in new processing.

Don't misunderstand. I'm not putting thumbs down on the whole kit and kiboodle of modern food processing. There's a growing trend towards health consciousness and many manufacturers are trying to cut down on all this taking out and adding in. But I still think that you should keep your eyes open when you shop, and know beforehand what you want, and what you

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don't. After all, remember your Latin: *caveat emptor*. This means, "Let the buyer beware!"

INSTANT EVERYTHING DULL MEALS

And then the American kitchen is not what it once was. Without modern conveniences our grandmothers cooked and served six-course meals every night, and mine said she enjoyed it. Instant this and instant that have taken the joy out of cooking and out of eating. The TV dinner is the dirge of our day. These beautiful new kitchens with their gorgeous stoves and refrigerators and electric gadgets should have taken the extra drudgery out of cooking so that women would have been inspired to become even greater cooks than their grandmothers. Instead we have automatic dinners and pre-cooked pizzas coming out of ovens capable of making the most fantastic pastries and roasts. All these "miraculous" instant pies, cakes, and biscuits . . . what happens is that you're so grateful for the time saved that you've forgotten what a real pie tastes like. I've never used an instant crust in my life. Honestly, it's really not that difficult to make a pie crust. And it's a lot of fun.

I've laid the law down in my house. I demand that fresh foods and only fresh foods be cooked and served (except when we have an urge for some out-of-season delicacy). I got bored to death with these pre-cooked vegetables, canned fruits, frozen this and that. I can't speak as an authority on how they compare with fresh food from a nutritional point of view (there seem to be differing opinions), but, frankly, frozen peas just don't taste as good to me as fresh peas, and canned peaches don't taste as good to me as fresh peaches, and that's why I don't eat them.

There's another reason why I think any woman who takes any pride in the meals she serves would want to avoid frozen and canned foods. It's very hard to make these packaged foods look

as attractive as you can fresh food. You can do all sorts of pretty things with fresh foods and above all you can cook them to suit the palates of your family and their individual taste. Remember, the manufacturer prepares his pre-cooked dish according to what his statisticians decide is "the average taste" of about 100 million people. I'm sure you don't really want to have an IBM machine decide how you like your mashed potatoes. I think that's carrying conformity too far. And if many men and women are eating improperly today it's in large part, I think, because we've taken the taste out of food and eating is getting pretty dull.

I want to say right now that while I do have strong ideas about food I do not in any way ally myself with those slightly extreme people who will not eat anything unless it was grown in their own backyard. At the same time I find it very hard to have much respect for people who claim to be intelligent but who know or care nothing about what they feed themselves and their children. I've seen perfectly brilliant men and women give their kids regular lunches of salami on white bread followed by soda pop and ice cream.

REDUCTION DIET

BEST ONE I KNOW

Not-eating. On an occasional basis, that is. Don't make it a steady habit. But a once-in-a-while fast is good for you. (It was the great cure-all of the ancients). And it's the finest diet there is. A few months ago I had to lose weight on short notice to make a film. By the time I arrived on the coast I was twelve pounds less than when I'd signed the contract the month before. Friends asked me for my "miracle diet". I simply hadn't had time to eat very much; there'd been so much to do.

Generally, I do not diet. I eat what I have come to believe are the foods that keep me at my optimum health and best weight. Milk is about 80 per cent water so it meets my fluid

WHY NOT BE BEAUTIFUL?

needs, but it has nutrients besides so I drink four or five glasses a day. I eat meat twice a day. I often have bacon or ham for breakfast, then meat for dinner, but almost never do I have meat for lunch, which I try to keep very light. I eat as many raw foods as possible (lettuce, all greens, tomatoes, turnips, carrots), and in our house fruit takes the place of sweets and desserts.

THE BREAKFAST PROBLEM

When I'm working, breakfast presents the same problem for me that it does for almost everyone with a job. Most people when they first get up are not very hungry. I'm no exception. But if I have only juice and coffee at 8, I'm ravenous by 9:30



or 10, with no time to eat. What to do? Some kind soul will always tell you to force yourself to have a big breakfast when you get up. It's a horrid idea. And then almost everyone I know

would rather have the extra twenty minutes sleep than have to get up earlier to stuff in that big breakfast that you don't even want. Solutions? There's a great one for the woman whose duties keep her on the homefront: the double breakfast. Juice and coffee at 8, ham and eggs, or cereal, or waffles, or whatever, at ten. For the white-collar worker or me? Try putting a banana in your handbag. Do not, however, compensate for your morning's starvation by having a great big lunch of things that are absolutely devastating to your stomach and then sit around feeling stuffed all afternoon.

I hate to feel logy. I hate to eat too much. I do when my appetite ignores my stomach. You see, it's far easier to satisfy your stomach than your appetite. Your stomach is happy when you've stopped it's hunger, which means that you have met your body's needs. But people with "eyes that are bigger than their stomachs" eat to satisfy their appetite which expresses acquired or psychological needs in addition to physical ones. We all know today that excessive appetite usually has a psychological root; that the hungry one is literally trying to fill up some sort of emotional void. It won't work. And the extra weight put on only complicates the situation.

WHY CALORIE COUNTING SELDOM WORKS

To me the adding and subtracting of all those numbers is a self-defeating operation. Calorie counting becomes more important to the dieter than losing weight, and most of the time she's out to beat the house. How often have you heard someone say, with a slightly wicked smile, "Well, I have 300 more calories coming to me today. I skipped my lightly buttered toast for breakfast. So I guess I will have the chocolate cake after all . . ." She's missed the point. And when this round is over, and she has victoriously lost her ten pounds and had her chocolate cake too,

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she'll be right back where she started. She'll have her chocolate cake and everything else she used to eat—plus the ten pounds.

THE TOMATO AND EGG DIET

My average weight is about 125 pounds. As far as I'm concerned this is fine. I'm very broad-shouldered, solid-boned and fairly tall. The only time I have ever had to resort to dieting was for my first Hollywood film. They put me on a tomato and egg diet, which was very popular with the Hollywood Colony at the time. On the original diet you ate scrambled eggs and tomatoes for lunch and dinner, but to avoid going mad I created my own version. Instead of eggs for dinner, I had a small piece of broiled meat. I also varied the breakfast juices and how I made the eggs. My own version was superior to the original because, though no one knew it at the time, it was discovered that a high cholesterol intake (cholesterol being plentiful in the yolk of an egg) may be dangerous, and may contribute to heart disease. Now, however, new research may clear cholesterol of suspicion.

HOW NOT TO CALCULATE YOUR IDEAL WEIGHT

I lost thirteen pounds on the tomato and egg diet and I felt fine all the way through. But I don't consider 112 pounds a sane weight for myself as a rule. Nor do I believe that anyone can, or should, state that there is any specific weight for any specific height. There is no such thing as a "standard" light frame, or heavy frame, and those charts that give these listings can only suggest what you should *perhaps* weigh. So don't follow them blindly.

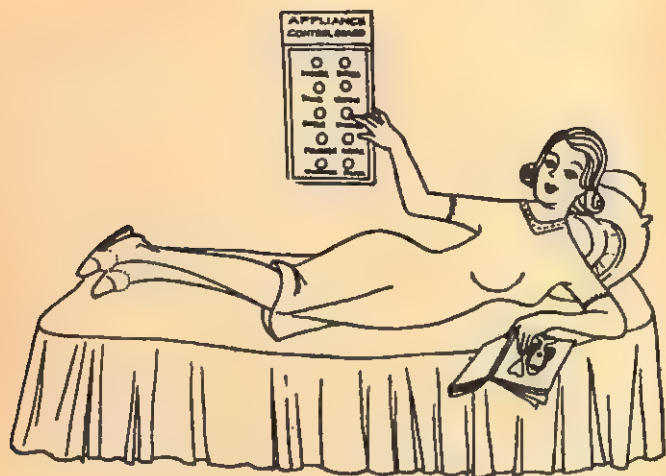
And don't do what I once did. Don't read the movie magazines and determine to weigh what your favorite movie star weighs. That ten pounds less that a movie star carries is the ten

pounds she knows the camera will add to her. For the life you lead, that ten pounds is necessary. I used to sit and moan: "My God, Ann Miller is five feet eight inches tall and weighs 118 pounds." I thought I was an elephant. But frankly I look terrible when I'm ten pounds less than I should be. I'm broad-shouldered which means I can carry a lot of weight in my upper frame. But another woman with my height but with two inches less in the shoulders, would look heavy at my weight.

So, I refuse to say what I think a woman should look like and weigh. For my own taste, the hollow-checked ghost look is out of style, and, for that matter, the overly-rounded Lillian Russell type is equally passé. I think we've reached a very happy state now: a sense of the moderate, of the in-between, of the normal and the healthy. Our awareness of the dangers of being overweight have helped to make us want to attain that norm.

For those women who do feel that only a diet can get rid of their extra weight, while I will not suggest a diet, because I so firmly believe that each person's needs are individual, I have tried in the charts at the end of this chapter to start you off. By choosing foods that you like from all three lists, and by taking careful note of the LC (Low Caloric) sign, I think anyone with even a small sense of adventure should be able to make up effective weight-reducing diets.

HAZARDS OF THE PUSH-BUTTON ERA



Movement is the first sign of life. Yet almost everything today is designed to keep people out-of-motion. We push buttons to go up, to go down, to open doors, to wash our clothes, our dishes and to vacuum our floors. We spend hours of our waking day on our rears watching things. Sitting on clouds of upholstered foam-rubber we need do little more than turn a flexible wheel to get wherever we want to go.

Of course this is wonderful. It betokens a day, I hope, when everyone everywhere may be relieved of the enormous amount of labor most of the world still does by physical effort; a day when a woman of twenty-five need not look like forty-five because she has had to carry back-breaking burdens since childhood. We are fortunate to be in the front car of progress, but the train is rush-

ing along so quickly it's hard not to be a little nervous at times. In the last hundred years, we have changed from an energetic society to a people who are becoming increasingly static. From a nation of walkers we have become a nation of people who take the car to any location more than two blocks away.

This is unhealthy because our bodies are capable of an enormous amount of activity. We continue to eat high-calorie diets but do not spend this high-powered fuel. Many doctors feel this is the key to heart ailments in men in their forties and fifties. Most of these men are busy with *mental* effort, but *mental* effort, even the most concentrated mental effort, uses few calories. The excess energy taken in, that is not being used, turns to fat and tension, both of which burden the heart.

We have modernized our lives but we have not modernized our diets. If we don't move, if we're not physically active, then we ought to eat much less than we do and we certainly ought not to eat any high-calorie foods. Our bodies simply cannot burn them up. If we do want to eat at least some rich or starchy foods, then we had better plan on a little more action, please!

EXERCISE

SNEAK UP ON IT

One of the fortunate things about being in show-business is that it makes you stay trim. Skaters, skiers, swimmers and of course dancers are even luckier. A few years ago when I was doing my own TV show I was in perfect form all the time because I did a four- or five-minute dance number each week which meant I had to rehearse for an hour or two every day. For me, this was especially fortunate, because I am not an exerciser by nature. For me, one answer is to exercise without knowing that I'm exercising. In other words, to integrate movement into my daily life.

THE FORTUNATE HOUSEWIFE

Washing walls, dusting, or rearranging shelves (preferably high ones), all do wonderful things for your upper torso: your



bosom, arms and waist. Better than any exercise I know of these very necessary household chores give you a chance to extend your body, to pull from the waist and uncramp all the creases and muscles of your body that don't usually get stretched. Be sure you stand, whenever possible, with your feet flat on the ground so that you feel a good strong pull in your waist as you reach. Use your *left* hand every once in a while, so it doesn't feel ignored.

Mowing the lawn is fine exercise for the bosom, the arms, the neck, the back. Don't let the men have a monopoly on it.

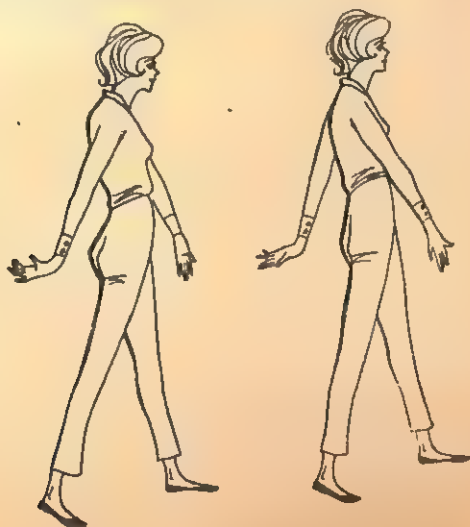
It's important not to do these chores, or *any* physical activity, with tension or strain. Add no more energy than you actually

need to accomplish them. Many people tense up the moment they become conscious that they are about to undertake any kind of formal effort. But the added tension only makes the job more difficult. Begin anything you do, whether exercise or chore, from a state of ease and relaxation.

This is why I so firmly believe that activities that happen naturally, like playing with your baby, romping with your dog, scrubbing your back in the tub, and many household tasks are so wonderful for your body—if you do them with vigor, freedom, and joy. Don't restrain those impulses to *really* jump or run or swing your child, or race the dog across the lawn. The more you learn to play and move fully and freely—the way children do—the more vital and beautiful your body will become.

WALK!

Remember Barbara Moore, the lady of fifty-eight who walked from New York to Los Angeles (on a vegetarian diet). News-photos of her showed a vital, strong-looking attractive woman



HAZARDS OF THE PUSH-BUTTON ERA

with not an extra ounce of fat on her body. Dr. Paul Dudley White, President Eisenhower's famous heart specialist, puts much of the blame for early heart attacks in this country on the fact that Americans don't do much walking. But when I say walk, I mean *walk*—a minimum of an hour and a half or two. It will vitalize every part of your body, if you do it every day. Walking is simply wonderful.

Of course, there's a right way and a wrong way to walk. Most people walk the wrong way. Their shoulders slouch, their backs are swayed, they push their legs instead of having them move easily from the hips. When you walk, your shoulders should be pulled back, your neck and head raised off your collar bone, your chin pointed straight ahead, your bottom tucked well under your hips, and your waist and upper torso lifted high. If you keep this posture as you walk your legs will swing effortlessly from the pelvis, and you should be able to walk and walk and walk *without strain or undue fatigue*.

SPORTS

FOR THE SPORTY

I may be the world's worst tennis player. But I do ice skate in the winter! I learned to swim two summers ago, and sometimes I bowl. If you're the sporty type all other exercise is probably unnecessary for you. Zsa Zsa Gabor, for instance, fences, rides horseback, and was the junior ping-pong champion of Hungary—something not many people know. She says, "Sports are the best exercise in the world," and she looks as if they certainly are for her.

Some sports do more for *all* of you than others. In this regard, swimming is probably the best. But golfers swear by their 18-holes that the combination of walking and hitting the little ball is tops for body toning. Personally, I've seen too many golfers who slump as they walk from one hole to the next, and then

strain unprepared muscles and ligaments every time they raise their golf stick. It's just the same old story. It's not what you do, but the way that you do it, and how often you do it. Tennis is a terrific sport, but an hour of tennis once a month is useless. Learn to hit the ball properly, master the rhythm, then play at least once or twice a week. And don't say the game is too strenuous. King Gustav of Sweden, who died in his nineties, was still winning tennis matches in his eighties. (I still can't play the damn game.)

Skiing, a tremendously popular sport today, is, I think, just about the most exciting sport in the world. I don't ski. But just watching people who do, exercises my goose bumps. If you really want to ski well, (or just get up a slope without a ski tow), you must develop strong muscles in your legs; they do about 90 per cent of the work in skiing. But I am told by ski experts, and it certainly seems logical, that to ski properly, your entire body must become tight, trim and poised. Oh yes, you must have or develop a good sense of balance.

MORE "SOFT-SELL" EXERCISES

These are of course only a few of the ways you can incorporate "exercise" into your everyday life without having to think of it as therapy. There are others. Take scrubbing your back in the bathtub. It's wonderful, especially if you really work on washing that elusive middle region. If you succeed you're also stretching your whole upper torso. And try scrubbing with the left hand as well as the right. No back-brushes, please. That's cheating. The tub offers all sorts of "exercise" possibilities. Try keeping your back straight while you wash your feet, stretching from the waist. Dry yourself briskly all over.

I know several women who keep the radio on while they do housework, or cook, or watch their children, and dance to music whenever they have a chance. With no one around most people

do feel free to let go and respond to music the way they never do in company or even with their close family. For some women, ridding themselves of self-consciousness, even with no one in the room, is a big hurdle. I know how to peel potatoes and rumba at the same time. A polka is a bit more difficult. We won't discuss the cha-cha.

But, in all seriousness, if you do find that you can really *move* to music, no matter what you think you look like—don't look in the mirror, that's not the point—but because you find you enjoy it, much of your exercise problem is solved. Fifteen minutes of dancing (invent steps, turn, leap, jump, do anything) a day will keep your whole body limber and *alive*.

EXERCISES—

ONE "HARD-SELL"

Now for the lovers of formal exercising here are a number of body movements used by a group of Hollywood and Broadway actresses for several years under the direction of Sono Osato (a ballet dancer most famous for playing Miss Subways in Jerome Robbins' and Leonard Bernstein's musical *On The Town*). Miss Osato designed these exercises specifically to: a) keep weight from accumulating in places where weight tends to accumulate; (or to whittle it down in spots where it has already settled) b) to restore tone, resiliency and line to bodies that have been allowed to go slack; c) to develop bodily grace, dignity and stature as the basis not only of good posture, but of the sort of beautiful bearing the public wants and hopes to see in its performers.

All these body qualities are important, not just for actresses, but for you.

The first group of exercises should be done—*flat on your back*: (These are great for trimming or keeping trim the waist, thighs, legs, hips. Do them on the floor or on the lawn. If you are indoors I suggest you buy yourself one of those 3' x 6' straw

mats. They sell them in Japanese shops and in some department stores, though any small rug or blanket will do.

1. Lie flat on your back, arms at your sides; shoulders and head should be comfortably resting against the floor. Without moving any other part of your body slowly raise your legs, keeping them straight as poles to a count of ten, so that at ten your legs form a perfect right angle to the rest of your body.

Now lower them as slowly as you raised them, again to a count of ten, till they are back on the ground. This should and will hurt at first and you will have to learn to resist the urge to allow your legs to fall back to earth before you've finished the count. The point of the exercise is to try to control the entire movement with your hips and thigh muscles.

2. Begin again in the same position, flat on your back, but this



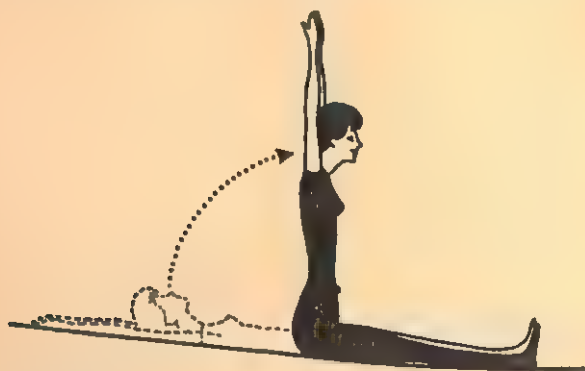
time bend your knees so that your upper leg forms a right angle to your body and your lower leg forms a right angle to your upper leg. Sounds tricky, but look how simple it is. Now slowly straighten your bent legs till your toes are pointing



HAZARDS OF THE PUSH-BUTTON ERA

directly up towards the ceiling. Then bring your straightened legs back over your head till your toes touch, or come close to touching the ground behind you. Bring them back to their original bent position and begin again. Do this one ten times too, if you can.

3. Flat on your back again girls, but this time your arms, instead of being at your sides, should be out straight behind your head. Now sit up neatly and cleanly *from the waist*, without using your arms or any other part of your body to help you up. Lie down again the same way. Ten times at least.



4. Your arms are at your sides and your legs are slightly apart. Now roll from one hip to the other so that the left leg gets to touch the floor on your right side and then your right leg touches the left. The hips should get the brunt of the movement and do the exercise till they feel slightly weary.



SITTING STRETCHES

The next group of exercises are designed for what dancers call "over-all limberness." For non-dancers this means a flexible body that will move gracefully. These exercises are also about the best there are for waist slimming.

1. Sit on the floor; keep your back as straight as possible. Your legs should be *at least* two feet apart.

Now, bending from the waist, reach as far as possible towards the ground between your legs at about toe-point, and do this with a bouncing, rocking movement from the waist and hips from ten to twenty times.



2. From the same position try to touch the toes of your right foot, then your left foot, then the ground between them, with both of your arms, keeping your legs absolutely straight. You should feel a strong pull in your thighs and calves in this and almost all the sitting exercises. That's what you're supposed to feel, but don't be a martyr. Don't overdo these exercises in the beginning and don't do any sharp movements. To really mean something to your body these exercises must be done evenly and every day.

3. Put your legs straight out in front of you, still sitting on the ground and still keeping an erect back, torso and head. Now reaching for your toes, or even beyond them if you can, bounce from the waist ten to twenty times or so. Feel a real stretch in your waist and a pull in your thighs.

4. A fine variation of the sitting stretch, if you have a friend or

neighbor who would like to share your suffering, is this one. Have her face you in the identical sitting position that you've been in and will be in for this one. Put your legs as far apart as you comfortably can and have her do it too. Now join the soles of your feet together and take hands. First round, you pull her towards you so that she is being stretched forward from the waist and you are leaning far back, for about ten to twenty stretches. Then reverse roles and have her pull you forwards.



A wonderful alternate to this is to pull each other round in a full circle. Pull your friend forward, then to the side, then she'll be pulling you forward and to the side, then you'll be pulling her forward and so on.

**AT THE BAR:
(BUT NO DRINKING
PLEASE)**

Make yourself a bar, the most important exercise tool of every dancer, by setting a wooden-backed kitchen chair in the middle of the room and if possible in front of a long mirror. Hold on to the chair back very lightly with one hand and take an easy standing position with your feet turned slightly out.

1. Lower yourself slowly and evenly, holding on to the bar as lightly as possible, and *never* leaning on it, into a squatting position, but keeping your bottom tucked well under your hips all the time. It should look

like
this . . .



The muscles that must control your descent and rise (which should be done as slowly as going down) are those in the upper thigh, the calf, and in the hip area.

2. This one, and the ones to follow, are easier. Still holding on to the bar very lightly begin to swing your *outer* leg, the one that is not next to the chair. The knee should be pointing slightly to the side as you swing it. Swing each leg about 16 times going only as high as you comfortably can.

3. Now, instead of swinging the legs you will lift them, first forward, then to the side, then to the back, controlling the lift completely with your thigh muscles. Lift only as high as you feel you can, but hold the leg at its maximum height for a second or two, then lower it as slowly as you raised it, controlling the rate of descent all the way down.

4. A last bar exercise. Stand very straight, tuck your bottom well under your hips (where it should be whenever you want to look good to the world), keep your bosom and waist lifted high. Now with your free arm, brush the ground (bending from the waist



but keeping your legs very straight) cross the arm in front of your body as it brushes the ground, then as the arm comes up, (bringing your body with it, of course) raise it till it is over your head, and ready to begin the circle again. Your arm must make a complete rotation which your body will follow, the way the minute hand of a clock does.



STANDING STRETCHES:

After a while you really shouldn't have to hold onto the bar all the time. Balance ought to be one of the goals of your exercises

because a real feeling of balance corrects any posture defects and a balanced body is automatically a graceful one. So be brave and move away from the bar and let's do some more stretches.

1. Stand in front of a mirror if you like and stretch easily forwards (till your hair, if it's long, is sweeping the floor), to the side (so that one side of your waist really feels its being made inches longer), to the back (but carefully, you don't want to pull anything that shouldn't be pulled), to the other side and back again to the front. This should feel very good and you ought to be able to do all these stretches easily, feeling loose but stretched at the same time. Aim for eight stretches in each direction for as long as you want, but three rounds should be enough in the beginning.



2. Now try doing that squat, the one where you don't stick your bottom out, without holding onto anything. This is for balance all right. It also forces you to use all the muscles in your upper thighs and gives the waist a wonderful stretch if you are keeping your upper back and torso as high and erect as you should. Your legs, at first, will probably feel shaky; you may even find yourself unexpectedly on the ground, rear first. But success will mean great strides towards balance, grace and true poise. Need I add that every such stretch automatically takes inches off the places where there should never have been excess weight to begin with.
3. Jump! The way children do. But cushion your landings by bending your knees very slightly. Begin with 16 quick little jumps, not rising higher than a foot off the ground. Next, if

you're not too pooped, try some bigger jumps. If you do your big jumps with your feet spread apart and slightly turned out you'll feel a good healthy pull in the thighs and you'll have a much better base for landing and taking off operations. But don't forget to land lightly and on slightly bent knees.



The jumps ought to wake up every muscle in your body and officially end your exercise period. Delightfully weary but completely awake, you're fully entitled to quit now and head for a cup of bouillon, a glass of juice, or heavier fare if you think it won't undo the benefits of your hard work.

Or, why not go on a bit longer and do a few exercises specially designed to keep the bosom muscles firm, to reduce flab on the upper arms. These exercises are great wrist-strengtheners—a fact that ought to be particularly appealing to tennis and golf players.

In all of the following exercises, from a simple standing position, have your arms stretched outwards so that they make one long straight line continuing out from your shoulders.

1. With your palms faced away from you, bend your thumbs back as far as they will go towards your body. Now simply turn the thumb, and of course the hand will follow it, downwards.

But with a very definite quick movement. Return to the thumbs-up position, and turn it down again. Do this as long as you can till it really hurts. And it will. The stretch through the entire arm and chest is amazing.



2. Scissor your arms, without bending them, across your chest twice so that the one which is on top the first time is underneath the next. The rhythm is: 1-2-out, 1-2-out. The arms simply cross



over each other in front of your chest and are brought back to the sides.

3. I think of this one as the eagle exercise and it should appeal to anyone who has ever wanted to fly like the birdies. From the arm out-stretched position raise both arms a few inches above the shoulder line two or three times. The arms should go successively higher each time but when they've reached the point where you *feel* too great a pull bring them back down. To anyone watching you should look like a big bird. Unfortunately, you won't fly very far this way but I hope it's some compensation to know you'll be going far towards strengthening your chest muscles.

4. This last one has a wonderful psychological effect. Make your hands into fists at the end of your outstretched arms, then throw the fingers out, bring them back into a fist, and keep doing that till your fingers feel they are quite literally going to fall off. This simple exercise though exhausting at first is worth the effort. It tightens the arm muscles, the bosom, strengthens the wrists.



TO BED, PERCHANCE TO SLEEP



The dictionary calls sleep an "instinct," which is supposed to mean something you've got to do, the way birds have to build nests. The catch comes when you learn, according to this same dictionary that this "instinct to sleep, while strong in infancy becomes increasingly controllable by the will and subject to interference by mental or physical disturbances."

This means that after a hard and often frustrating day's work when we calmly sit down in front of the TV screen to watch two hours of shootings, lootings, and hysteria, an hour of newscasts (in which we learn about one plane crash, two revolutions, bigger and better nuclear bombs, and the latest threat by some dictator or other), listen to a brief report by some famous economist predicting new financial disasters, then turn off the set and

TO BED, PERCHANCE TO SLEEP

glance through some of the lurid details in the newspaper and *then* expect to sleep—we are slightly mad. The most amazing thing of all is that millions of people do. Whether or not sleep is an instinct, the need for it is incredibly strong and when you get tired enough almost nothing will keep you from dropping off. Men can sleep in trenches before a big battle. People have been known to sleep during air raids.

I know that I *have* to sleep. What's more I don't think anyone or anything can, ever has, or ever will be able to stop me from sleeping. I'm one of those people who can sleep on buses, on trains, while talking to someone. I've even gone to sleep in a dentist's chair. It's truly my saving grace. I must have about eight or nine hours of sleep every night. I use up so much energy, not only in my work, but in everything I do, that I need a long period of time to recharge. That is exactly what happens when we sleep. Sleep is the great restorer. When we sleep all the vital organs of the body and the entire nervous system slow down, rests, and are repaired. I'm convinced that you can never catch up on lost sleep, and that if you go without sleep for too long a period of time you can never erase a certain amount of degeneration which takes place.

HOW MUCH SLEEP

DO YOU NEED?

Probably more than you get. Eight hours is considered the norm, but I know some people who look and can work their best on five or six. Most need more, and there are those who, perhaps because of some problems of metabolism, or, like me, the intensity with which they work, actually need nine, ten or even more hours of sleep every twenty-four hours.

Sleep and beauty are the closest of relatives. Sleep affects your skin, your eyes, your hair, every part of your body. If I go for a long period of time without getting enough sleep, I see my hair lose its lustre, my skin becomes blotchy, my eyes dull.

When a woman says to me "This just isn't one of my days," as if that had been magically ordained somewhere, I think to myself—nonsense. She probably hasn't been eating well, or she hasn't had enough sleep.

You may find it easier to get your full quota of sleep by breaking up the times you sleep. If your schedule permits, sleeping a few hours in the afternoon, the way children do, will make it possible for you to keep late hours and still get up early the next morning looking and feeling your best.

THE CAT NAP

I know how to cat nap. I can go to sleep anywhere in the world. I fall into a deep complete sleep and when I wake up sometimes only fifteen minutes later I feel wide awake and enormously rested. I consider this ability my greatest asset. But I don't consciously do anything. Except that I don't fight it. Barring a sick child, or a fire, when that sleepy feeling comes over me I drop out of this busy world and a short time later when I return to it I'm ready to take the whole thing on my shoulders like Hercules.

So many women who keep their beauty way on into their later years are cat nappers. I'm not sure anyone can *learn* to cat nap, but I do think that by giving in to the urge to sleep whenever it hits you (if possible) you may discover you've been a latent cat napper all along.

INSOMNIA—

A SLOW FORM

OF TORTURE

There come a time in almost everyone's life when they find it hard to sleep. Your mind may be overburdened, perhaps oppressed by a recent tragedy, or you may be in some kind of physical pain or discomfort. Usually, unless you become too tense or

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overexcited, or resort to too many artificial aids to sleeping, the condition will end and you will sleep despite the problems.

In its chronic form, not sleeping is known as *insomnia*, and it is probably one of the most terrible afflictions known to man. After several days of not sleeping a man can be made to say or do almost anything. Tyrants throughout history have been aware of this and used this knowledge as a most effective means of torture.

The general consensus of medical opinion is that "loss of sleep is of greater danger to the human body than starvation." It's true. Think about what happens to your body if you don't or can't sleep for several nights. You feel rundown. The least task seems overwhelming. You feel cold. You take offense easily. You lose your appetite and find it hard to digest what you do eat. You have lowered resistance to germ infections, and usually develop a cold which you can't get rid of.

When you haven't slept, any mental effort is usually painful. And insomnia is very often a first stage of nervous breakdown. It plays an important part in a vicious cycle. You can't sleep because you're worried and anxious. You become that much more worried and anxious if you don't sleep. The mole hills in your life become mountains, and the mountains become planets. Then, of course, one of your biggest worries becomes the fact that you can't sleep.

Sleep difficulties are on the increase. Insomnia shows signs of becoming one of our national health problems (along with alcoholism and mental illness). A recent Gallup poll says that 52% of the country has difficulty getting to sleep. Drug companies report steadily increasing sales of sleeping pills. But sleeping pills on a long term basis are not the answer for anyone. Any doctor will tell you that no sleeping pill can produce the quality of natural sleep. These pills are supposed to be used (and I quote from a medical dictionary) "only when all natural sleep-inducing methods have been unsuccessful and when the

health is being undermined by insomnia. Given in such cases they should be administered only on a temporary basis to tide the sufferer over a difficult phase and the danger of possible drug addiction must be kept continually in mind."

HOW TO SLEEP

THE OLD-FASHIONED WAY

I'd hate to think that sleep—the real old-fashioned natural sleepy kind of sleep is going out of style the way double decker buses and penny candy stores did. I want to make a strong plea for it because I think it's very important. And I want to tell you about all the nice simple ways you can go to sleep *without* having to resort to the medicine cabinet.

COMFORTABLE?

To begin with, is your mattress firm and resilient? Do you have light, but warm covers for the winter months? Is your pillow too plump and fat? Is it too skimpy? Do you go to bed with cold feet, but not realize they're cold till you get into bed, and then feel much too lazy to get out of bed and find some old socks or a hot water bottle to put on them? Is your room sufficiently dark, or is there a neon sign that blinks all night outside the window? Do trucks and sirens shatter the night's silence? Do cats howl outside? Does the next-door neighbor own a high-fi set he plays till dawn?

These are just a few of the many small, common, frustrating obstacles that hinder the sleep of millions. Perhaps what you have considered till now an insomniac problem may have a simple cause and a simple solution after all. So . . . shoot the howling cats, keep old socks in a drawer next to the bed, have the next door neighbor evicted, and so forth.

In all seriousness, the conditions under which you sleep *are* important. Most human beings have a deep need for quiet, for

TO BED, PERCHANCE TO SLEEP

darkness, for as much bodily comfort as possible, in order to fall into the most peaceful and beneficial kind of sleep. But the things that you need in order to be most peaceful and comfortable are things that only you know about. After all, there are people who sleep *best* with a neon light blinking in the window.

HIBERNATE!

Sleeping in winter is, or should be, manna to the person who finds it hard to sleep.

I find everything about winter makes for good sleeping. Winter tends to be the quietest of the four seasons, even in cities, and especially when there's snow on the ground. At night you get delightfully sleepy because the cold air has stimulated you to expend so much energy during the day. I recommend you try opening your windows wide on winter nights (unless the temperature becomes too low, or rain or snow are falling), and let your room be like an outdoor terrace. Terrace-sleeping is considered a luxury all over the world. It's even used as a health treatment for anemia and TB.

Be sure, if you plan to terrace-sleep, to have a combination of light warm covers and quilts on your bed. I don't think the Dacrons, Orlons and acetate bedclothes are quite as good for warmth and lightness as are the goose-downs and pure Scotch or English wools. Sleep in wool challis or a smooth flannel. Choose something with long sleeves. The combination of cold fresh air in the room, plus the warmth of you and your bed, will do more to give you a deep, restful sleep than anything else I know.

THE WONDERFUL

SIESTA

In summer you ought to try and get more sleep during the daytime so that you can enjoy the hot romantic summer nights without yawning in your escort's face. The siesta is a fixed institution

in more than half the world, and I see no reason why, on hot summer days, we Americans shouldn't take siestas too.

The traditional European or Latin American siesta is taken during the hottest hours of the day—"when the sun is at its zenith," and almost directly after the mid-day meal, which is usually a good deal heavier than ours and includes the drinking of a lot of wine which helps (or makes the siesta downright necessary). During the hours roughly between two and four in the afternoon the streets in southern European countries like Spain, Italy, and Greece are almost totally deserted. By contrast, they are vividly alive at about one or two in the morning, the coolest hours of all twenty-four in summer.

The formal siesta is observed as ritually as bedtime. Strict quiet is observed, blinds are drawn, people customarily undress, put on nightclothes, unmake the beds. In the hot cities of Spain, light awnings made of sheetlike material are rolled completely over the patios of the buildings so that no direct sunlight can get through to heat up the gardens in which a fountain and trees usually generate coolness to the air. This is how much attention and planning are given to sleeping. And Italy's fountains, when first built by the ancient Romans, were intended not only for decorative and cooling purposes but for the soothing and sleep-inducing psychological effects of running water.

The important thing about siesta-ing is whether you can, practically speaking, include it in your daily life. It may mean no more than lying down to sleep at the same time the children do. If you ever do get the siesta habit, I predict you will probably never give it up.

SLEEP WHEN

YOU'RE SLEEPUEST

Try to go to sleep on the crest of your sleepiness. By this I mean, arrange your night-time life so that when that first wonderful sleepy feeling hits you, you can just head for the bedroom

TO BED, PERCHANCE TO SLEEP

and drop off into a delicious sleep. This sounds obvious, I know, but most people don't do it. And they don't do it because usually they haven't yet gone through their pre-bedtime ritual: undressing, bathing, creaming, washing, the brushing of teeth, of hair, et cetera. How many times when you've felt exhausted and ready to drop out of the busy world for the day, have you had to rouse yourself to do these many complicated tasks.

My suggestion: As soon as the children have gone to bed, or just after the dishes are put away, but *before* you sit down to watch television, read the papers, do homework or answer letters, or whatever—get ready for bed. Go through the whole rignarole, teeth, face, hair and bath. Then, the moment that first natural easy tiredness comes to you, you will be able to stagger directly into that lovely warm waiting bed. And you'll sleep.

The reason I feel that this is a good plan, especially for anyone who has trouble sleeping, is that too many people allow themselves to get over-stimulated just before bedtime. Then they stay up later than they really want to, and go past their own personal body clock which has already struck bed-time. In this over-tired condition it is harder to fall asleep.

If you get into bed and find yourself too jumpy or tense to fall asleep, don't lie there and work at it. Sleep resents being directly attacked—it becomes like a mirage, increasingly elusive the more you grab for it. Get up. Read a book you've been wanting to read. Sew something you've been meaning to sew. Go to the kitchen and have a glass of milk. Add brandy and honey to the milk and warm it if you are hoping for a quick return to bed. Take a hot bath. Get back into bed *only* when you feel ready to go to sleep. And you will.

Of course if your insomnia goes on and on you will have to do something more drastic. What is bothering you may go deep. It may be physical, it may be mental. You must try and find the cause of the trouble. To do this, see a doctor who is equipped to handle your physical *and* mental problems.

HAS YOUR SKIN EATEN LATELY?



So you'd like to have a good complexion? The kind of skin babies love to touch? Who wouldn't! If you're honest and adult you'll know, without my saying it—*nil sine magno labore*. What? You don't read Latin? Neither do I, but I memorized this in high school and never forgot it. Translation: nothing without great effort.

GOOD SKIN—

WHAT MAKES IT THAT WAY?

Having good skin *without* having to think about it is the great fortune of only a very few women. In all of Hollywood and New

HAS YOUR SKIN EATEN LATELY?

York showbusiness I can think of about three. Most stars and movie queens have had to struggle with the problem just the way you probably will.

My own skin can be categorized as naturally good. But I have to take some of the credit for it. Years ago I accepted the challenge and began to think seriously about what I would have to do to keep my skin (which I knew, or hoped, would be in front of the public eye most of the time) at its best.

I'm the type who must always try to get to the bottom of situations before making a move. So I refused to buy or use anything on my face until I understood exactly what it would do for me and why. If it stood up to the test of common-sense that was fine. If it didn't, I wasn't interested, no matter what friends, relatives or advertisers had to say.

Dave Lawrence, SMA (Society of Make-up Artists) has done my TV make-ups since I started in television. He knows so many of the make-up secrets and problems of top TV and motion picture stars it's a wonder they let him walk around free. I have to thank Dave, who has, besides tremendous professional skill, a deep scientific understanding of what he does.

In its ideal state your system has its own built-in balance of oils and acids. You can change all that by giving your system more oils or acids than it can take care of. That happens when you eat too many sweets, fats or starches. Then the skin cells, forced to excrete more oils or acids than they are equipped to handle, break forth in some beautiful sort of eruption, like Mount Vesuvius. There's another way you can make things difficult for your skin. By covering up your own top skin layer with so much make-up that the natural oils and acids can't find an exit. Trapped below, they're bound to make trouble for you.

YOUR DIET AND YOUR SKIN

The only way you can "nourish your skin" is by eating the

right foods. That's where skin care begins—with what you put in your supermarket basket.

And so, at the risk of being a bore, we're back on the subject of diet. But I can't in all honesty write about skin, yours, mine, or anyone else's without putting diet where it belongs in relation to skin—in first place.

Someone once said: "You are what you eat." The statement is a bit extreme but so close to true that everyone ought to mull it over as they stride down the aisles of the local supermarket. The image of yourself as a composite of two boxes of potato chips, a carton of soft drinks, four cans of pre-cooked meats, and a pizza pie may make you think twice. Better still, it may send you back to the fresh fruits and vegetables.

Every woman who cooks will get the point. If you wanted to make a superlative beef stew you would know right off the bat that you'd have to buy the best stewing beef you could, that the stew would also depend on how fresh the vegetables you added to it were. You'd also know that no matter how well you spiced it, how fine your stove was, or how beautiful your serving dish, your stew could be no better than what you'd put into it. And in the same way what you see on your face, for the most part, can be traced back to what you brought home in your grocery bag the day before, and the week before, and the month before.

The skin is sometimes called "the mirror of the body." This is because no part of your body reflects your general state of health as quickly and as obviously as your skin does, if only because there's so much of it and it shows. Did you overeat the night before? It shows in your pallor. You didn't sleep well? Notice the blue veins standing out under your eyes. The dinner you had with friends at the new Hungarian restaurant was a wee bit heavy. No amount of make-up can hide the sallowness. You read a novel and in the process devoured half a box of chocolates.

HAS YOUR SKIN EATEN LATELY?

Three stupendous pimples appeared on your chin before you finished chapter 5.

If skin is this sensitive to bad treatment it stands to reason it can be just as happily affected by proper care. That is, by eating the right foods instead of the wrong ones you too should be able to produce one of those smooth clear skins too many women waste their time envying without making the effort to achieve.

The fact that I am busily harping away at this one string—your diet—does not mean that I don't think sleep, air, sun and exercise have a lot to do with the entire state of your health and therefore your skin. Of course they do. Naturally, if you're not sleeping well, if you're tense or nervous, if you don't get enough fresh air and exercise, your system will become so sluggish it won't be able to handle even the most perfectly balanced meal. And then, too, there are such things as skin allergies—a very frequent cause of breakouts, which should be discussed with a good dermatologist. But I still say that the main culprit, or hero, of your skin drama is your diet. So *before* looking around for other reasons for your skin being less than lovely, let's examine your food habits.

WHAT TO EAT AND NOT EAT

It stands to reason, doesn't it, that if you fill up your kitchen cabinets with all kinds of starchy foods and feature them at meal-time (and between) you're not going to be hungry enough to eat the leafy fresh green and red vegetables and fruits, the lean meats and fish, the eggs and cheeses, that you really need. If you're accustomed to munching cookies or potato chips when you feel on edge, you won't be able to nibble on a bunch of vitamin- and mineral-loaded grapes. (Surprisingly, you can nibble

just as nervously on a bunch of grapes.) If you always have a coke when you're thirsty, you won't feel much like having a glass of milk. And I'm a great believer in milk. I drink tons of it. I always have. I drink milk instead of water, and total about four or five glasses a day. Unfortunately, I don't think milk is as rich as it used to be. Sometimes it doesn't even taste milky. But it is still a source of calcium and vitamin D, fairly inexpensive, and a simple, easy way to get solid nourishment between meals.

SKINS ABROAD

In many parts of the world good skin is more the norm than it is here in the United States. In Spain, Italy, Greece, Scandinavia, one rarely sees a bad complexion, unless it is one badly disfigured by smallpox. A clear, soft, smooth, tiny-pored complexion is the happy lot of almost every Italian girl whether she comes from the south of the country where the sun shines for most of the year, or from the north where it rains a lot. The same is true of Spanish women. But the women of both of these countries, who use far less of the lotions, creams, and make-up than we do, do one thing that we don't do. They take in huge quantities of pure olive oil every single day of their lives. Try it, if you can afford the extra calories.

SKIN CARE:

THREE BASIC RULES

Let's agree that bad skins (the acne, blemishes, sallow blotchy complexions we see too much of) are not necessary.

There are three basic things you must do for your skin if you want it to look as good as it can. You must keep it clean, keep it moist, and stimulate it. This means three daily simple operations: you must *wash* your face, *cream* it and *massage* it.

CLEANLINESS

Personally, I don't believe a face is clean and really clean unless it has been scrubbed with soap and water. I wash my face two, sometimes three, sometimes four times a day. My skin is hard to define as either dry or oily. It has both qualities, sometimes at the same moment. I'm extremely energetic and when I'm working my system is giving off so much energy it gets confused. I can have one dry section on my face while another may be visibly perspiring. Perhaps I oughtn't to wash my face as often as I do, but since I am so often covered with oils and creams (in the make-up and make-up removers I use when working), my skin gets more than enough lubrication to stand a little extra cleaning.

I never use a facecloth because unless you use an absolutely clean one it will always carry a certain amount of dirt and oil from the last washing. Of course, if you're meticulous about boiling or scrubbing your facecloth every few days it's fine to use one.

SOAP AND WATER

I use my hands to wash my face. I dampen my face first with very hot water. Then I work up a very thick lather. (I use a special soap that has a cold cream ingredient in it because of my skin's tendency towards dryness.) I even use the bar soap directly on my face, and as I wash I massage my face very gently with an upwards movement. When I'm through soaping, I rinse my face with very hot water, then very cold water to close the pores.

COLD CREAMS

Dave Lawrence does not recommend my way of washing my face for everyone. He favors more use of cleansing creams and lubricants, less soap and water, but agrees with me that while creams are very good for a preliminary removal of make-up and

grime, warm water and a good toilet soap is the only sure way of leaving the skin perfectly fresh and free from the last traces of all surface residue. A soap and water cleansing ought to be part of every woman's beauty schedule at least once a day. Dave also feels that unless you are using a very pure, mild soap, using the soap directly on your face can be irritating to the skin. He recommends you fill the basin with slightly warmer than lukewarm water. Make suds with your soap, then dip a very clean washcloth (or a soft complexion brush) into the water. Gently massage your face with the cloth with large outward and upward movements.

A good complexion brush is wonderful for the skin because used right, it cleans and massages your face at the same time. The best complexion brushes are very soft, made of natural bristle, and are quite expensive but worth it. Most come from England. Women who use them would sooner go without shoes than without their face brush.

CHOOSING A SOAP

FOR YOUR FACE

Whichever way you choose to wash your face, and it will depend on the quality and sensitivity of your own skin, the question of what soap to use will come into the picture. So many women absent-mindedly pick up a soap they've seen advertised on television the day before, or one that someone mentioned they use, or one that some movie star swears by (but probably never uses). It's as important for you to know what soap is right for your skin as what color you look best in. Skin, even normal skin, may not show obvious signs of suffering from bad treatment for some time. But many soaps have waxes, lyes, or animal fats in them which are too alkali for most skin. Coconut oil can also cause trouble. Perfumed soaps can be very irritating because of their alcohol content.

HAS YOUR SKIN EATEN LATELY?

Soaps that have olive oil, cold cream, or are superfatted with lanolin are advised by most skin doctors for women with dry or sensitive skins.

HARD-WATER BLUES?

If you're unfortunate enough to live in a hard water area you had best, if you haven't already, find some way to "soften" the water in which you wash your face in and bathe. Hard water contains metal and minerals that can be harsh to a sensitive skin and damaging to some degree to any skin.

Many homes today have water softeners installed in their bathrooms and kitchens. If you don't, or can't, there are still the time-honored methods of adding vinegar to the water in your basin or tub, putting a small quantity of oatmeal into the water before you wash, or boiling the water before using it.

STEAMING YOUR FACE

Using extremes of water temperature on your face is not a good idea as a general habit. Very hot water can break down some of the protective tissues of your face by forcing the red corpuscles to rush to that part of the skin and, in a similar way, the shock of icewater or ice used directly on the skin can do damage. For everyday use, slightly warmer than lukewarm water is a good rule.

An occasional steaming, however, will not only deep-clean your pores because of the increased perspiration it produces, but can bring a wonderfully natural blush-red glow to your cheeks on short notice—a handy effect for special occasions. You can steam your face either by holding your head over a pot of boiling water with your head covered by a big Turkish towel (but beware of steam-burns), or by folding a towel into two or three layers, put-

ting it in hot water, (not hotter than your hands can comfortably stand), and, after a second or two, putting this on your face. You can do this two or three times during the steaming, then dash your face with cold water to prevent too much relaxation of the pores. Witch hazel, or any other mild astringent, tenses and closes the pores just as effectively (or more so) as the cold water. If you're not going out but just steaming your face before bedtime (and steaming ought not be done more than once a week, ever!), finish up the treatment by applying a thin layer of skin cream and leaving it on for a half hour or longer. Your pores will also be particularly responsive to massage at this time.

NEW SKIN FOR OLD

Every time we wash or cream our faces we are not only removing dirt and excess oil which may clog the pores and which settle in the crevices and folds of your face, but we are also helping the old skin to fall away. Under the lenses of a powerful microscope a small sample of skin looks like the scales of a fish. This is because the layers of skin cells overlap each other—nature's way of protecting the brand new layers of skin constantly being formed underneath. When the upper layers of the skin flake off, the new ones appear. You see this most clearly with one type of dandruff—these not very beautiful white flakes are actually the top cells of your scalp tissue.

LUBRICATION

Lubrication is the second essential of skin care. You must keep your skin from becoming too dry, you must help create the constantly moist atmosphere in which the skin cells best exist. Even though the creams and oils you put on your face can not actually penetrate the skin's watertight protective layers or "nourish" the deeper layers, they do however, help put back some of

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the fatty material which dry skins lack. They also protect your skin from the naturally drying effect of the air, the additionally harsh attacks of cold winds and the sun rays by helping the skin to maintain its own moisture.

Cleansing creams (cold creams, albolenes, etc.) should always be used to take your make-up off. To take the make-up off with soap and water you'd have to rub much harder than you ever should. And, on no occasion (please note the underlining) go to bed with your make-up still on. Your pores need to breathe when they sleep just the way you do. But don't confuse cleansing creams, meant to be just that and no more, with the moisturizers (dry skin creams, rich oils, hormone creams, etc.) which are for lubricating and "feeding" the skin.

You certainly don't have to buy an expensive lubricant to have one that will do the job of keeping your tissues moist, protected, and clean. For a normal skin, almost any approved product on the market today will do—once you make sure there are no special additives or perfumes to worry about. For a dry skin, one that flakes, burns, or itches, or has a tendency to look and feel rough use a cream rich in lanolin (true of most dry skin creams), olive oil, mineral oil. More than half the women in the United States have skin that falls into the dry category.

PROBLEM SKIN

Although oily skin needs more washing than lubricating, it requires some added moisturizing—if only for protection from the elements and for smoothing. But oily-skinned people don't need a rich cream. A much thinner lotion, the kind that disappears quickly (actually it is dried by the air), is rich enough. You lucky oily-skinned people needn't worry about too much sunning or bathing or premature aging. You never have to put greasy creams on your face when you go to bed—though you too ought to have tiny dabs of it under your eyes. There are drawbacks to oily skin

though: a perpetually shiny nose, a skin surface that holds make-up badly, worst of all a tendency to large pores.

PORE-SHRINKING TREATMENTS

Large pores are not only natural nests for blackheads, but, at close range, a large-pored skin is not beautiful. This is why pore-shrinking techniques are so old they may pre-date history. It's almost certain they were used by the ladies of Pharaoh's court, and what is most intriguing, probably some of the best methods we have today are identical with theirs.

EGG WHITE

Put the white of one (or two) eggs on your skin after having washing and rinsed your face. Then, after twenty or thirty minutes be sure you rinse your face again, first with lukewarm water, then with very cold water. Your skin will feel dry. If the dryness is uncomfortable, cream it. This treatment will tighten and have a closing effect on your pores.

MILK OF MAGNESIA

Apply the thickest globs of milk of magnesia to your skin and follow instructions for egg white, above.

LEMON JUICE

Here's another good and very old method of correcting enlarged pores. Wash your face with warm water and pure soap, dash it with very cold water, dry it with coarse towel. When your skin is dry, very gently but very thoroughly rub pure lemon juice, a marvelous astringent, over your entire face, then let it dry. Cleans the pores as well as shrinks.

MEAL

Very ancient and very effective are meal treatments which not only shrink the pores but peel off that top layer of skin neatly and beautifully. This process ought not to be used by women who have good complexions to begin with but are curious to know if they could be better. Leave well enough alone. Nature has her own schedule and you shouldn't get into the habit of trying to change it. However, women suffering with a bad complexion have had amazing results from the meal treatments.

COMPLEXION SCRUB

There's nothing difficult about this treatment, which you do by yourself at home. Buy one of the standard complexion scrubs from your druggist. They come in powder form and are close relatives of oatmeal or almond meal. Don't buy any grainier substances; they are much too rough. Mix a little water with the meal until you have a smooth paste which you rub onto your just-washed and rinsed face and neck. Never touch the area near your eyes. When this mixture has dried (it takes about twenty minutes), rinse your skin with lukewarm water, and dry it carefully. Your skin will feel puffy, dry, and drawn together. Don't worry, it's supposed to feel that way. Drink liquids to counteract the drying process you've started. You can do this treatment about once a week (or more, if your skin is oily). After several weeks you'll be getting compliments on your smooth pink baby-new complexion. But don't be too smug. The trick is to keep it that way. And yes, that still means proper diet, enough sleep, and lots of exercise.

MEDICAL TREATMENT

For more serious skin problems, there are more drastic treatments, but not the kind you can or should do at home, and, even

more important, not the kind you should let anyone talk you into having done. See a dermatologist. There are oil peels, ultra-violet ray treatments, surgical peels, light peels, deep peels. They're highly effective, very expensive, and can be quite dangerous unless professionally done.

WHY SKIN GROWS OLD

Finally, there's that most inevitable and common "problem" of all. We get older and so do our skins. They line, they puff, they grow less firm. And, at this point, most women panic. They buy whatever lotions and creams are promised in poetic advertisements to "rejuvenate" them. They fall prey to fads, to quacks, to time-consuming, expensive, and often useless skin treatments. They try to cover up their "defects" with far too much make-up and the result almost always is a glaringly artificial one.

As a woman gets older, she ought to become more sure of herself—of what she wants, of who she is. Wrinkle-watching is an occupation that no woman should have time for. She should be too busy, too involved in life. And she should know that a woman's true attractiveness can never be measured in the mirror—not at forty, not at twenty. The men you appeal to will never see or notice those smile lines that seem so enormous and ugly to you. They will become apparent to everyone if you are thinking and worrying about them. And the freshness that goes with early youth is so often replaced with a much deeper and more memorable charm. Greer Garson, Loretta Young, Barbara Stanwyck, Joan Crawford—almost every truly good-looking Hollywood star established her own face after she was thirty.

Aging itself is a slow, natural process. By observing fundamental laws of health, people today can continue not only to look and feel young, but to *be* young, far longer than anyone a hundred years ago ever dreamed of. Still we see far too much

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premature aging, a condition which is simply not necessary, considering the knowledge we have today about ourselves and our bodies.

The health rules I've been talking about must become more and more rigorously followed as a woman gets older. Your skin cells have miraculous capacities for rebuilding themselves, *if* you help them. You *can* indulge in a sweet and starch heavy diet and expect to look good (or at least moderately good) at twenty-five. You can't as well at thirty-five, and certainly not at forty-five and after. Air, sun, and exercise have to become part of a daily routine, not an occasional activity.

MASSAGE

Proper skin care becomes much more imperative, too, as we get older, and massage should take a prominent place. Facial skin sags, I am told, for the same reasons a rubber band used continually loses its resiliency. We upright, two-legged creatures are bravely defying gravity from the first moment we learn to walk. We have to pay the price for it as time goes on. The facial muscles can take only so much pull; they eventually lose some of their elasticity. Massage helps keep the blood flowing to these muscles and increases that elasticity. Massage can also help take care of the discoloration that sometimes comes with a lack of proper pigmentation, by stimulating circulation.

THE PROPER TOUCH

Of course, you want to massage your skin in a direction that will counteract the downward pull and the lines that have been formed through the years by your facial expressions. But no matter how strong your determination to repair the damage, to wipe out those creases, remember: whenever you put hand to face it must be with the greatest gentleness and care. You must learn to have "a butterfly touch." When massaging your face always be

gentle, use plenty of cream, and be sure you are moving your fingers in the right direction. Don't try to do all the areas of your face described in this or any other book, all the time. Concentrate on what you think you need most (the laugh lines, the under-eye) and get to be utterly proficient in massaging those places. Remember, it's better only to cream-rub your face, which has a stimulating effect on the skin anyway, than to massage the fragile skin of your face the wrong way. The effects of massage, which can be quite amazing, come with faithful repetition of your efforts. You can not expect to obliterate years of neglect in a week. And you can, by not being light enough in your massaging, do damage to the delicate tissues. Warning: beware of energetic masseuses, and never use a massage machine on your face.

WHERE TO MASSAGE

The three areas of a woman's face that most need massaging: around the eyes, around the bottom of the nose and the mouth, the jaw and chin line. The principal rule to remember when massaging the entire face is that all movements should go *outwards* and *upwards*, and *from front to back*. Whenever massaging your face, use plenty of lubricating cream. This helps prevent you bruising the tissues. To begin!

THE JAW

AND CHIN LINE

From the center of your chin and just under the jawbone, work upwards to the bottom of the ear lightly with your index finger. Your other fingers may, just as lightly, trace the area from your center chin to your earlobe. Now cover the same area but move further under the jawbone with the backs of your hands *always* going *up* towards the ears, *never* downwards. [See illustration (a) on next page.]

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THE "LAUGH LINES"

It's a shame that something as delightful as smiling should make lines, but it does. And those two little valleys that run down from your nose to your mouth are known as "laugh lines"; (I think the technical name for them is *nasal labials*). And most women don't find them very funny. Then, to add to the trouble, there are those two smaller lines that sometimes form at the corners of the mouth. To begin getting rid of the mouth lines, work up from the chin in a small circle that should end just above the mouth and under the bottom of the nose. Don't work backwards towards the chin. Do repeat this small semi-circle over and over again on both sides and work in the cream with light deft little strokes. [See illustration (b).]

For the "laugh lines" begin at the corners of the mouth and move upwards, till your fingers meet on the bridge of the nose.

Use common sense. Adapt these movements to your own face and use them most continuously where your lines are heaviest.

THE EYE SOCKETS

The area around your eyes is the most sensitive and the most important. Old eyes can age any face, young eyes can brighten it like fireworks at night. Artists know that they can make a young face look twenty to thirty years older simply by adding lines and depth to the under-eye. Actors and actresses use the same technique in making up when they want to age themselves for a role.

There's not too much that can be done about your natural eye hollows. Some women have them at twenty, others develop them much later in life. Deep-set eyes are often the enviable mark of great beauty, adding an expression of profundity to the face. It is



largely the condition of the delicate under-eye skin that determines whether or not the eye looks less young than it might.

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Any massage attempted round the eyes must be undertaken with the greatest of care. Use a touch so light you almost cannot feel it. When massaging the under-eye you move from the corner of the eye across the valley beneath your lower lid towards the nose. This is the only facial massage movement in which the main gesture goes *towards* the center of the face and not away from it. Next, cross over the nose making a U-turn and massage the upper lid with just as feathery fingers towards the same corner of the eye where you began the circle. Continue this for as long as you can, never forgetting to keep your whipped cream touch. Move over to the other eye and be sure you give it an equal amount of massage.

A MIDDAY FACIAL

Here's a good quick midday facial to do any time you think of it and have a moment. Lightly cream your face and neck and wipe off most of the cream with soft tissues (always work gently under the eyes) in an upward motion. Cream again, using some of the massage movements. Work the cream into all your facial crevices, those on the neck too, until there are no visible signs of the cream left. Now wash off all the greasy feeling with good warm water and soap (be sure its not a harsh or strong soap). Pat your face dry with a soft towel. Now take soft cotton fluff and pat your face again, this time with witch hazel or any other mild astringent. Get so you do this automatically once a day without even thinking about it. The way you take a glass of water from the tap.

THE REST OF YOU

Massaging the rest of your body is much more difficult than facial massage, which is relatively easy for any woman to learn to do by herself in a brief space of time and without having to ac-

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quire any very special medical or scientific knowledge. But good body massage is based on thorough knowledge of the body's functions and circulation, on the structure of the muscles and the tone responses of the tissues. Besides these considerations, good body massage requires strong, trained fingers. In short, massage is an art.

There is, however, one part of your body, a crucial one, which you should be able to massage by yourself and which you ought to try and get to for at least five or ten minutes every day. Tension of any kind hits us in the upper back and knots up at the nape of the neck. Give yourself gentle stroking movements from the back of your head down to the neck and further on to the upper part of your spinal column. Firm your fingers a bit, it feels wonderful when you knead the small knot (called, sometimes, the "dowager's hump") where your neck joins your back. Brushing your hair up from your neck in long steady movements for a



prolonged period of time is enormously relaxing too. Especially if you can do this while lying on your bed or couch with your head hanging over the edge or slightly off the side.

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THE BATHTUB— REFUGE AND BEAUTY TREATMENT

A bath, believe it or not, can do almost all the things for you a body massage can, and several things massage can never do. For the average woman with an average income, learning how to make a bath serve your beauty ends, is, I think, more realistic.

You're going to take a bath anyway; why not think about all the wonderful things you can do before your bath, in it, and afterwards to keep your body toned, alive and clean. The heat of your bath water, the steam in the bathroom, and the fact that you are completely, or almost completely immersed for over fifteen minutes (at least) adds up to relaxing your muscles, relieving fatigue and getting rid of tensions.

A very hot bath can be enervating, and some people cannot and should not take them. But for me there is absolutely nothing that can soothe and rebuild my body and my frame of mind like a hot bath just before bedtime. For any woman who's done a good deal of work, physical or mental; who has perhaps damaged muscles and body tissues, but has no time or money for a Swedish masseuse or a Turkish bath, adding epsom salts to the bath will do wonders.

Baths, I am convinced, are one of the big answers to the ever-increasing problem of our time: tension. Tension, as we are realizing more and more, can wreck you. It hits me particularly hard in the shoulders and in the neck. I usually use the first few minutes of my bath, while I'm soaking, to do my neck and back massage. I begin working them very easily—I don't want to interfere with the relaxing purpose of my bath—but I find moving these tense spots, keys to the nervous system, can unlock the tension in my whole body.

The bath is one place where people who "never" let go can let

go. It's a refuge, a sanctuary. You ought to lock the bathroom door if children are accustomed to come to you every time a button comes undone. Let them wait (if circumstances permit) till you get out. Don't minimize *your need* to relax. You'll find that as your body lets go of its tightness your mind and emotions will, too.

Actually your husband, who probably prefers showers to baths, ought to stay in the tub even longer than you do. Our society allows women to display their emotions. Men, who are not so privileged and often seem passive (because it is considered "unmanly" for them to display grief), have greater tension problems than women, and this is one of the reasons statistics show a shorter life span for them.

The bathtub is, of course, also a place for getting clean, not just a substitute for tranquilizers. I don't really believe that tubbing is as clean as showering, so, while I shower in the morning, I always tub at night. Sticking to showers exclusively can be tremendously drying to the skin. In a shower, your body oils that get washed and soaped off end up down the drain. In a bath you sit in your own body oils which cannot be replaced by any artificial oils and which are greatly needed by your skin.

For the same reason I'm against too many bubble baths, pretty as they are, and much as my daughter Kathy (and all teen-age girls) love them. Bubble baths are particularly drying to the skin. You are actually sitting in a tub of soapsuds, and many women who would never put soap on their faces casually wash away the lubricants of their own body every night.

How often "should" one bathe? Definitely more than once a week. But jesting aside, I don't believe a daily bath is an absolute must for everyone, at least not in cool weather. In summer it seems right to pop under a shower several times a day, and this can't harm even the driest of skin because we don't always bother soaping, the aim being mostly to cool off. Gauge your

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bathing schedule in general by the smoothness or roughness of your body's skin.

If your life is geared to a heavy schedule, learn how to quickly wash and rinse parts of yourself in the sink. I favor, for instance, frequent underarm scrubblings and occasional dashes of cold water for your whole upper body, over the habit of applying too much deodorant too often.

THE DELICATE QUESTION OF BODY ODOR

The whole question of "body odor" is considered a delicate one. Frankly, I think it's a bit too delicate. If you're eating a good diet, getting enough air, exercise and sleep, and you wash often, any smell connected with you ought to be a pretty good one—not something you nervously feel should be totally obliterated. Americans as a group tend to be a bit overly concerned with getting rid of all odors connected with being human. (Personally, I'm suspicious of anyone who has no smell at all.) By contrast, in many other parts of the world a faint whiff of what we would call "body odor" is considered a great source of attraction. And poets throughout history have raved in verse about the smell of their beloved—and it wasn't one that came out of a jar or a bottle.

While we may or may not agree with this earthy approach, I do think that we are changing. We no longer believe that everything that has not been super-boiled and vacuum cleaned is "dirty." And we realize increasingly that what we want as a basis for personal hygiene is not sterilization (fine for baby bottles, hypodermic needles, and bandages) but real cleanliness, which is health.

I still think that every woman should have a mild deodorant in her beauty closet, which should, in my opinion be used not as

a substitute for washing but as an occasional supplement to add to her feeling of daintiness. You can tell a mild deodorant from an anti-perspirant because the mild deodorants do not contain what is called (on the label) "an active ingredient." Some people are so sensitive that they cannot tolerate even the mildest deodorant or cologne stick in the underarm area. You'll know quickly enough if you're one of them. If your skin tingles and burns for more than a few seconds try to find a still milder product, or content yourself with very frequent washings.

Be wary of anti-perspirants. Perspiration was not meant to be stopped. It's a magnificent bodily process that regulates your skin temperature, your water balance and your weight. The cells of the underarm skin are specially constructed for heavy fluid elimination while other parts of your skin are not as porous. You don't want to block that necessary elimination. A very extreme example of how important it is that your skin be left free to breathe and perspire was told to me when I was a child. Several circus performers, acrobats I think, had their skin painted gold for the performance so they would glitter beautifully under the lights of the circus tent. In the middle of their act, one by one they collapsed, and before a doctor was able to reach them, they had all died of suffocation.

UNWANTED

BODY-HAIR

Simple *shaving* should take care of the problem of body hair for most women, and there's nothing very complicated about shaving. It's much easier for a woman to shave her legs and underarms than it is for a man to shave his face, and he does it every morning. Remember to shave with a sharp clean razor, to use a mild pure soap and plenty of it. A small lathery brush, a miniature of what your husband may use, is much more effective for sudsing up than your fingers. Shave in the direction that the

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hair grows, not against it. Shaving against the hair leaves you with a bristly rough feeling.

Electric razors, the ones they make for ladies, are quite fine and don't chafe or irritate the skin. They also eliminate the problem of buying blades and the danger of cuts.

Brunettes are often unhappy about the excessive dark hair-growth they have on their bodies and which grows back quickly after shaving, and they look for a more permanent solution. *Diathermy* and *electrolysis* are two effective methods of getting rid of your unwanted hair more or less permanently, but they can be costly and must be done by very good professional operators. Have a reliable doctor recommend one for you if you decide to try one of those two methods.

WAX TREATMENTS

Of the several home-methods for getting rid of excess hair, the wax treatment is probably best. Its results last longer (from four to six weeks) than do the effects of depilatories (creams and pastes with chemical contents) and many skins respond badly to the depilatories. Abrasives (stones or mitts which erase hair by friction) are relatively harmless, but the hair may grow back almost as quickly as if you had used a razor.

The wax treatment is not only good to use on your legs, but is fine for getting rid of any condition of facial hair (known professionally as *lanuga*). *Lanuga* is a not uncommon problem and it can be a source of self-consciousness.

If you're going to use the wax treatment on your face, here's the way it is done by top professional make-up men in Hollywood and for TV.

To begin with, take a piece of clean cotton and swab the area where you're going to remove the hair with a good gentle astringent; this will clean and dry the skin and prevent infection.

With a second piece of sterile cotton, apply a coat of talcum powder. This acts as a protective shield against the wax. Next, lay the warm melted wax over the area in the direction in which your hair grows. (You can buy a good depilatory wax at any drug-store). If you are trying to remove hair that grows over your upper lip, lay the wax on one side of your mouth at a time. It's easier to do, and less painful. Now let the wax cool and set till it gets hard. When it is completely hardened get a fingernail grip on the wax at the edge of the corner of your mouth and try to peel the wax off quickly in one motion, which should hurt no more than when you strip an adhesive off your arm or some other place where hair grows. When you've taken the wax off both sides of your mouth, press these areas with a clean washed finger and hold your finger there for a minute or two, but don't apply too much pressure. Now swab the whole thing again with an astringent.

If you're using the wax treatment to de-hair your legs you do more or less the same thing, except that I suggest for comfort's sake that you do your legs in sections rather than all at once.

EL SOL—FRIEND

OR ENEMY

The sun can be a woman's best friend or her worst enemy. A golden glow, a rich tawny skin that lights up a woman's loveliness like technicolor—fine. But too much sun is simply disastrous for every woman over fifteen. Beautiful skin is traditional among women of rainy lands, while the dry desert regions of the world have women who blossom young under the hot rays of the sun but fade before twenty-five because of them.

I'm not sure why so many women today seem to think a black black tan is good looking. Most over-burned skins look like old leather and then as the tan begins to fade they get to look like

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old, muddy leather. Personally I can't take much sun. My skin is light and I freckle. After five minutes in the sun I turn a light purple and my skin has a tendency to dryness which makes it catastrophic if I get too much. And even with all the lotions on the market today I mourn over the natural body oils lost when sunning, because I don't believe there's any way to replace them.

HOW MUCH SUN FOR YOUR SKIN?

How much sun you can take without hurting your skin depends on how much melanin there is in it. Melanin is the substance the body produces to protect skin from burning and brown-eyed, brown-haired people invariably have much more of it in their systems than do naturally blonde-haired, blue-eyed individuals. The darker your skin tones are (before sun-tanning) the more sun you can stand without doing downright painful damage. But be careful! That sun is powerful--and you know how much a bad sunburn can hurt.

HOW TO TREAT SUNBURN

The greatest treatment for sunburn I know of is called prevention. Don't get sunburned. Don't think that because there are clouds in the sky that the sun can't burn. Don't fall asleep on the beach. Don't set out to fry yourself in one afternoon so you'll be a knockout that evening in a white strapless. (Lobster-red does not go well with anything.)

But should, despite your best intentions, the worst befall you, there are many quick-acting salves that will help. Vitamin D ointment is excellent. So are peanut oil, olive oil, mineral oil and lanolin. And I've heard of one off-beat treatment you can't buy in a drugstore which is rumored to be near-incredible.

TOMATO MAGIC

Mash a few tomatoes into about a cup of buttermilk and spread it on your damaged skin like a paste. There'll be no sign of relief for an hour or two and you may feel a bit strange with all that goo on, but then not only will the pain vanish, the burn should turn to tan—and no peeling!

Cucumbers are supposed to be an acceptable substitute for the tomatoes—squeeze the cucumbers and spread the juice and seeds over the burn.

If your skin is very light, chances are sunburning will not only be harmful to you, but will not add very much to your looks. Southern belles avoided the sun at any cost as a definite threat to their beauty. I suggest you make like Scarlett O'Hara. Wear sun hats, light little gloves to protect your hands, and, if necessary, carry one of those pretty little sun parasols, which by the way, are back in fashion. That delicate pink flush which is becoming to everyone will be yours anyway even if you spend the day under an awning, or cross the street at high noon.

If you are truly enamoured of the sun, and you are not a downright white-skinned type, you still dare not abandon yourself to Apollo without caution. He can be a most dangerous lover, unless you develop the great art of patience. On your first day of sunning, even fifteen minutes of direct sunlight on your unprotected skin is too much. Be sure you are well provided with a protective lotion or oil and then time your exposure carefully. On the second day, a half hour of sun is plenty and remember to re-apply your cream or whatever you're using as soon as it dries.

PROMOTE TAN

PREVENT BURN

Despite all the new products on the market meant to promote tan and protect you from burn, many of which are very effective,

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I'm still quite fond of two time-tried and well-tested standbys: 1) a mixture of mineral oil and iodine; 2) perhaps even better, a half cup of olive oil and a half cup of vinegar. The vinegar keeps you from burning, the oil keeps your skin from drying but tans you evenly and quickly at the same time.

Consistent exposure to that hot summer sun will do more to dry the skin and consequently age it than three months of going to bed without creaming. Yet there are women who take meticulous care of their skins during the winter and in one happy blazing hour undo all their efforts. All those little lines around the eyes—the ones they've creamed and massaged so diligently—suddenly seem inches deeper when they appear in bas-relief—like a photo negative—white and clear against the dark surface of the skin.

I don't use sunlamps either and I think those women who do should be aware of the more serious damage that doctors say can come from intensive sunning or prolonged or careless use of sun-lamps. Several skin cancers are now pretty definitely traced to this cause; most cases occur, according to dermatologists, in "sandy-haired, light-skinned, freckle-faced persons."

YES—YOU CAN DO SOMETHING WITH IT!



What fortunate women we are.

We live in a time when no one hairstyle can be considered *the* fashion of the day. Hairdos that run the gamut of possibility fill our magazine pages and the rules that once ran our thinking about hair have become increasingly passé. We no longer consider it an unshakable truth that a face to be beautiful *must* be oval and that all hairstyles should try to create that effect. It is no longer an indisputable error for a girl with a long face to wear long hair. And a girl with strong features may choose a hairstyle to bring out the character of her face, not to hide it.

Movies are filled with beautiful women (Juliette Greco, Shirley MacLaine, Audrey Hepburn, Lauren Bacall, Mary Ure, Simone Signoret) who accentuate their originality, rather than

YES—YOU CAN DO SOMETHING WITH IT!

minimize it. And the top, most highly paid models are hired to sell fabulously priced clothes because of their offbeat looks—which they studiously stress in the way they wear their hair.

A WORLD OF HAIRSTYLES

This world, grown so much smaller in these last years, has made us very conscious of our once foreign neighbors. Our new sophistication has broadened our ideas of beauty as well. We no longer laugh at differences or think them peculiar. We can see loveliness in a Chinese girl, in an Indian girl, in an African girl—and appreciate their brand of beauty along with our own. And our hairstyles have become supra-national too. We've borrowed them from every corner of the globe—at the same time much of the world has to some degree Americanized their own ways of wearing their hair. But while we in the U.S.A. continue to want our hairdos to be modern in the sense that they should fit in with the quick busy tempos of our lives, we also want them to be feminine, classic and romantic.

THE RIGHT HAIRSTYLE FOR YOU

Sine ulla dubitatione (means "without a doubt," according to my high school Latin)—hair is the most important changeable feature you have. Every Hollywood make-up department considers finding the right hairstyle for a starlet or an actress their number one task. Hair can do an enormous amount for you—not only for your face, but for all of you. The way you wear your hair can make you look taller, or shorter if that's your aim. A hairstyle can de-emphasize a too bosomy bosom, can call attention to a swan-like neck or distract the eye from a too-short neck, can add length to the waist, can balance narrow shoulders. And so on.

I refuse to use the term "corrective" hair styling. It always

YES—YOU CAN DO SOMETHING WITH IT!

makes me think of those bulky ugly shoes they used to sell to "correct" bad feet. And, as I said at the beginning of this chapter, "defects" may be a source of individual looks and beauty that very definitely ought not to be "corrected." This does not mean that I think no aesthetic improvements can be made for a woman through the way she wears her hair, or that she ought to emphasize her most unattractive features. Of course, you want to be as beautiful as you can, and you want to bring your features into their most harmonious whole.

HAIRSTYLES THAT REPROPORTION YOUR FACE AND FEATURES

There are some very simple rules for selecting a hairstyle that can compensate for what are called facial irregularities. (Remember that every great beauty has had at least one *facial irregularity*.) These rules, which follow basic laws and principles of proportion known to all artists, can be applied to many many faces with great success. It seems logical enough, after all, to assume that if your forehead is low, a hairstyle that is high in the crown will create the impression of better balance for your face, or that hair swept back from a thin face can seem to add fullness to the face, or that hair built out in back can balance a sharp profile.

FIND YOUR OWN HAIRDO

It's impossible, of course, to talk about all the varieties of facial problems a hairstyle may be called upon to solve. The number of combinations possible on this small area we call the human face is infinite. There really is no such thing as two identical people. There are many subtle differences on the most identical of identical twins that make it easy for people who know them well to tell them apart. And because faces are so individual with

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WRONG



RIGHT

subtle differences of feature making the most enormous changes in the over-all look of you—I think you should be wary before adopting anybody's rules completely. Become sensitive to your own face, observant to other faces. Know what the rules are, select which ones seem true for you, ignore the ones that don't. Then eventually—make your own rules.

But please, please, please, don't pick a fad hairdo. Don't wear a beehive hairdo because everyone else seems to be wearing a beehive hairdo. Don't put the latest fad on your head unless it looks right there. And, even then, try somehow to vary it so that none of your friends can say—"Tsk, tsk—didn't Angela look lovely in Jackie Kennedy's hairstyle."

I dare you to say you're uninspired. Our magazines dish up heapfuls of inspiration weekly. Leaf through them. There are a few magazines on the stands now that are devoted exclusively to



WRONG



RIGHT

hair, and a recent issue of one of them showed forty-four different currently popular hairstyles. Included among them were:

pageboys—short and longish ones, some with the hair parted on the side, others in the middle, others without any part at all;

short helmet cuts—with the hair shaping down close over the ears and swept far forward onto the face;

the gamin cut—a short feathered nape, curved kiss curls at the sides, irregular shaggy poetic bangs;

the Vamp—with ultra-feminine spit curls, a Theda Bara-ish sweep forward effect;

chignons—shown with high piled waved hair;

long hair—swept into French rolls or buns, long hair hidden beneath “beehives”;

short feathery cuts—with sideburns;

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the Greek-look—short curly hair with high crowns; short bobs à l'Italienne—simple turned under short short hair with high brushed crowns.

In many modern styles, the part has gone quite mad. Hair-dressers often ignore them or allow them to zig zag, circle the crown, dip diagonally, anything at all as long as the results are attractive and individual.

Your hair should become, not only the most important way for you to present and be the loveliest you possible, but a symbol of your identity, an inseparable part of you. My hair has become such a part of my identity that I am able to wear sunglasses and a total disguise, but if I don't change my hair everybody knows me. And vice versa. If I do change my hairstyle nobody knows me. When I wore a hat to a fashion show recently I was asked to take it off so that people would recognize me. And last year when I changed to "wings" people pleaded with me to go back to my Polly-cut.

HOW I FOUND MY HAIRDO

Over 75 per cent of my fanmail asks me where I get my hair cut and who cuts it. For the past few years Ernie Adler, who does my hair for just about all my professional work, has been in charge of my curly locks. But it took me a long time and much experimenting before I found my hairdo—the one I consider most suitable for myself. For years I wore my hair in any style somebody else at the studio thought would look good on me. I wore my hair short, I wore it long, I wore it with side parts, without parts, high-crowned, no-crowned, sweet one day, sleeky and sophisticated the next. It was my fortune (or misfortune) to be one of those people who could wear my hair in almost any style without looking downright bad, or frankly, like anything at all.

When I finally did find my hairdo it was by accident. I'd had a

poodle cut (a current fad at the time) and I was wearing my hair appropriately short. I got tired of it and decided to let it grow out. Just when it got to the awkward length I discovered I liked it, and at the same time I stumbled on the happy fact that when my hair was damp (I've always taken a hot shower every morning), I could shape the hair with my hands by molding it, curling it, patting it, and when it dried, it looked fine.

Before you find the hairstyle that is ideal for you you may have to try ten that aren't. Begin experimenting at once and don't let your husband or friends intimidate you. Most people, even those we love and who love us, are quick to applaud our successes but do not as often sustain our courage to try something even if we fail. Still, I think we learn as much from our failures as from our successes. You must hold onto your faith that when you have found *the* hairdo for you, everyone will be delighted and on a long-term basis. Habit and laziness can be two great enemies of beauty. Don't get stuck in an unattractive hair-habit just because everyone you know is used to seeing you that way. Don't wear long hair because you're afraid to have it cut and your husband says he likes it long. Once you've cut it, he'll like it short too—if you look better that way and believe in your own taste. (Last year I tried wearing "wings" and my husband Freddy "hated" them. If I'd kept on wearing them he'd probably have gotten used to them and liked them and "hated" it if I'd changed to something else.)

LONG HAIR?

To me most women with hair that falls below the collar do not look chic, and I say if you look bad with long hair (it does tend to be aging on any but the youngest women) *do* something about it. Try wearing it off your neck in a chignon or a roll at the very least. And if you find this is still a lot of bother you may

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get a great sense of liberation by cutting it short. Long hair is rarely as crisp or as clean-looking as short hair—no matter what husbands say.

Long hair advocates will disagree with me, of course, claiming that with long hair a woman can have a neat updo during the day and change into a wonderfully feminine creature with long silken tresses for evenings with home and husband. It does sound like an unbeatable combination and there are women who make it so. But for the most part these are either women with enough money and time to take perfect care of their hair or women who are simply exceptionally handy and skillful and patient enough to take on the added burden of training and caring for their long locks. I do not believe, however, that the average woman's busy life allows for this much attention to hair and if the result is a severe and unflattering knot or bun because it's the only practical way to hold onto all that hair, then I say—up with the scissors.

CONSIDER A HAIRCUT

Now, whether or not you are about to make as drastic a change as cutting off ten years growth of hair, or if you are only style-shopping, sit down in front of your mirror with a fistful of bobby pins. Pin your hair up in various ways. Have some of those magazines we spoke about at your elbow and mark down the pages of hairdos you think might be good for you. Then shape your hair (after it been well washed and brushed) as closely as possible to the styles you see, and secure that look with the bobby pins. Study the hairstyle from all sides. If you don't have a three-way mirror, a handmirror plus a stationary mirror will do. You may have to do this for weeks, in your spare moments that is, before you stumble on a hairdo you like so much you can't wait to have it cut, set, and made yours for good.

PICK

A GOOD HAIRDRESSER

If your hairdresser is at all imaginative and sincerely interested in his work, he (or she) will be tremendously grateful to you for having done this most vital ground work. Once you know what you want his job is simplified and he should be able to give you that cut or tells you why he thinks your hair cannot or should not be cut that way. Unfortunately, the average hairdresser does not look at the face of the woman he is working on. Find one who does. A woman who has discovered a hairdresser she can have faith in is way ahead in the game, and a good hairdresser should be given freedom to experiment after he has become thoroughly familiar with your general taste in hairdos.

Your hairdresser is also under an obligation, according to my way of thinking, to see that you can handle any hairstyle he whips up for you. There are some beauty salons where the tacit policy is to keep the patron utterly dependent on their hairdressers. I think a once-a-week visit to a hairdresser should be quite enough and in some cases too much. I'm much more in favor of a woman learning how to set her own hair after it's been cut and shaped. You can still go to the beauty parlor when you feel in need of that delightful feminine self-indulgence so boosting to the female morale, but you ought to know how to set your own hair if only for emergencies or a drive towards self-sufficiency. And what about that surprise date or dinner that comes up on a few hours notice and no appointment time available at your beauty parlor?

By the way, I've always wondered why so many women make the terrible mistake of going to the beauty parlor the *same* day they are going out. Newly set hair never looks really natural, and certainly not when its been put under the dryer. I go to the beauty parlor every ten days for a shampoo and I let them set my

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hair very loosely so that it won't look stiff and metallic looking. Even so I can never wait to get home and begin fussing with it myself.

LEARN TO SET YOUR OWN HAIR

More and more hair salons and hairdressers are teaching their customers how to set their own hair, and how to brush and comb these settings out. At the very least a hairdresser should teach the women he works on where the "wave points" are so that she can keep her set. By catching these "wave points" with clips or bobby pins, then wrapping the entire head in tissue and securing the arrangement with a nightcap or hairnet a good set can remain effective for a week or so.

Some hairdressers today make up hair-setting charts which show exactly how curlers and clips should be arranged, what direction the hair should go in, how many curlers and so forth. The new hair magazines have pages of sample sets for a large variety of hairstyles which can be combed out in many ways. It's still better though to ask your hairdresser if he will make up a hair-setting chart for you and your set.

Even though, in a pinch, I can "set" my hair with my hands under the shower, most of the time to look its best it does require formal setting, and Ernie sets it as follows. He makes loose even curls all over my head by putting four or five big rollers on the crown slanting backwards, two rollers slanting downwards on the sides of my head, and one on each side that is rolled in the direction of my face. He sets the back with a group of rollers pointing towards the top of my head, and at the nape of the neck he makes a line of tight little pincurls. This setting is a good one for anyone whose haircut is or has been "poodled," "feathered," or "Italian-ed." With this one basic setting Ernie can comb my hair about five or six different ways.

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Ernie, who has hair-dressed almost every hit on Broadway, many TV shows and actresses Faye Emerson, Judy Garland, Rosemary Clooney, Lynn Fontanne, Ethel Merman (to mention only a few)—is never caught short in an emergency. There've been times when I have not been able to get to him in time for a setting, or able to set my hair myself in advance. Ernie goes to work with a curling iron and the results are wonderful. Ernie can tease my hair so that it will hold almost any structure he wants it to. He says this is because my hair has so much natural "body," but Ernie has great faith in *the tease* and thinks every woman must learn how to tease her own hair. "Ask your hairdresser to teach you how" he suggests, "then go home and try it. You can master it if you want to. But don't panic" he warns, "when you try to comb or brush it out afterwards and it seems all stuck together like a bird's nest. Remember to brush the teased part of your hair out section by section—and never try to comb it at all until it is fully brushed out."

THE ART OF HAIRCUTTING

Hairstyling comes pretty close to being an art. It's certainly related to sculpture. A good hairstylist gets and deserves high respect. Taking such factors as the texture of your hair, the shape of your head, your features, your natural partings into consideration he knows which of several cutting techniques to use to arrive at the effect you and he want. He may blunt-cut (a straight across cut), taper or slither your hair so that it falls in layers, cut it sopping wet, slightly damp or dry. Ernie Adler cuts my hair when its been towel dried only.

While I am not advising any woman to try cutting her own hair as a general rule I do know several women who have done amazingly good styling jobs on their own heads. These are women who are always being asked—"Who does your hair?", and I

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must admit their haircuts have a wonderfully original yet professional look about them. The mere idea of taking scissor to one's own head is enough to give most women including me the shivers but should you ever feel the urge and courage to try I would like to encourage you by saying—after all it will always grow back. Begin modestly trimming perhaps the hair that's grown back from your last cut. But don't become too brave too quickly. It can have disastrous effects. Unless you're just looking for an excuse to make your husband buy you one of the new perruques or wigs.

IF YOU WANT

LOVELY, HEALTHY HAIR

Every hairdresser I've ever known is infinitely grateful to the woman who arrives for her beauty parlor appointment with lustrous healthy well-brushed, well-nourished hair. The health of your hair is dependent of course on the health of your entire body. But because each and every strand of hair is composed completely of protein it is only logical to assume that the health of your hair will reflect the amount of protein you feed it. Most of the high-protein foods are rich in vitamin B's which also seem to be essential to hair beauty, and one package of gelatin a day (pure protein) taken in a glass of tomato juice not only quenches your desire for too much food but helps your scalp, your hair and your nails. Vitamins A and D (sunlight, cod-liver oil, fish foods and butter) also play vital roles in hair health.

HAIR CARE

Hairdressers say they feel inspired when a woman with clean, healthy, well-brushed hair gets into the chair. Ernie Adler pays me lovely compliments because I usually wash my hair if its dirty before going to have him wash and set it. This, says Ernie, gives him an incentive to go ahead and do a better job—"the way you

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feel when you see a dress on a model who shows it with zest, pride, and erect posture. If you see one on a model who slumps and doesn't seem to care, you don't care either."

BRUSH IT!

A giant step towards having beautiful hair is the purchase of a few essential items of equipment. First, *and foremost*—one or more genuine natural bristle brushes. Most of these brushes are made of boar bristles; the best probably come from England. They are not inexpensive, but a good one well taken care of will last and is an investment that can only net you the finest dividends in hair beauty. Don't let anyone tell you that nylon bristles are just as good. An additional nylon brush has its purposes, but,



to get rich lustrous glossy locks, insist on natural bristles and with a wooden base, not a plastic one.

Next, learn how to brush your hair. In general your hair (as

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well as your facial muscles) benefit most from upwards brushing, not downward strokes. Work all around the head like the hands of a clock. Beginning with the front of the head brush your hair in a lifting motion off your forehead towards 12 o'clock. The movements on the sides of your head should be upwards and outwards. You'll find it easiest to brush your back hair if you lie across your bed on your tummy or bend over a chair so that you have a long unbroken line to work across. If your hair is very long or thick, try brushing it in sections. When you've finished brushing one section secure it with a bobby pin and move on to the next.

If possible get two brushes. At least one of them must be all natural bristles, the other can be half-nylon, half-natural. Reserve the softer one for your finishing strokes when you are concentrating on working up that high gloss *after* you're through with the more energetic part of your brushing. Save the stronger brush for your most forceful stimulating strokes. The upmovements you use should not only move your scalp and bring the blood to the roots of the hairs which helps to feed them, but also will loosen up and get rid of any excess dandruff.

Of course, with two brushes it should never be a problem to have one of them in perfectly clean condition. But never wash natural-bristle brushes in detergent or rub soap directly onto the brush. By running warm water over a cake of pure soap you can make a sinkful of soapsuds which will do the job thoroughly without weakening the strength or life of the animal bristles.

How many strokes per day? The classic hundred is still a good number to aim for (and its easy to remember). Brush properly—so that each stroke goes strongly and smoothly from scalp to hair ends. Taking that hundred as a minimum daily goal, up that figure when you want to produce specially dazzling effects. You can't overbrush, and brushing will deepen your waves not diminish them. If you become an irregular brusher you'll get discouraged if you don't see any big change so really try for consistency.

SCALP MASSAGE

Good brushing will keep your scalp and hair alive but can not completely take the place of massage, which is why I suggest you buy yourself a rubber scalp massager. They're small and circular and have rubber needles and a handle for your fingers to go through on the back. With a little pressure put behind one of these gadgets you can do quite a thorough job all over your head without exhausting yourself and they can't harm the sensitive scalp tissues in any way. They do not however replace good finger massage which is easy to learn and a blessing for anyone who suffers from tension of any kind. Massaging your own scalp is not quite as delicious as having someone else do it, but there is the compensating fact that you can massage the spots where you know the tension is concentrated as nobody else can.

If you're an orderly soul organize your massaging so that every inch of your scalp gets moved by your fingers. It's the scalp that should do the moving, your fingers must stay more or less in one place but by the smallest rotation or back and forth motion you should be able to move much larger areas of your scalp. If your head begins to itch, that's wonderful inspiration not to scratch but to massage with the base of your fingertips. Massaging the section at the nape of your neck is what will do most to relieve your feelings of tension—especially any tightness you may feel in your back and shoulders. The massaging you do near your temples and the sides of your skull will not only stimulate the roots of your hair but they'll help your facial muscles at the same time. A fifteen-minute scalp massage once or twice a week, or even staggered into five minute periods every day (it's something you can do while you read, sunbathe and talk on the phone), plus your daily brushing, should be the solid pillars of your hair-care program. I know. You've heard your mothers and grandmothers say it and you've read it before but despite all the so-called "new" treatments and products for hair there's still noth-

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ing I know of and probably never will be (unless we substitute plastic or bronze wires for hair) to take the place of brushing and massage. At least it makes for a beautifully simple equation that even a mathematical moron can comprehend: Brushing + Massage = Lovely Hair.

WASHING AND OVERWASHING

Unlike massaging and brushing, hair washing *can* be overdone. Clean hair is a fine thing but the big problem with most people's hair these days is that they wash it so often they wash all the natural oils out of their hair. Naturally it gets dry, brittle, and hard to manage. The average hair, hair that is not too dry or oily should be washed no more than every ten days. Very oily hair can be washed oftener than that, but very dry should never be washed more frequently than once in a ten day period unless you supplement your hair with manufactured oils.

Many women wash their hair every four days or so and this depletes hair oils. Blondes are particularly guilty of this habit which is understandable since blonde hair looks so much better when just washed because it shows the slightest accumulation of dust and dirt so quickly. But frequent brushing with clean brushes, done if possible in the outdoors or near a window, is a much healthier solution than constant shampooing.

There is also a *dry-cleaning* process in which you first brush your hair clean by covering your brush with strips of muslin (which you must push down over the bristles and change from time to time) until no more dirt appears on the cloths. Then you section your hair, apply witch hazel to each part, and dry the entire head. This system originated as an answer to the need of people who were too sick to have their hair wet-washed. Wise hair specialists soon saw the dry-cleaning methods also as a hope for women who had had their hair almost destroyed by

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too many permanents and harsh dye jobs. Thin, dull, or falling hair can be enormously helped by the dry-cleaning method as well. So can hair that just needs a rest from overwashing.

There is nothing better for dry hair than a *pre-shampoo olive oil treatment*. Warm a cupful of pure olive oil, pour it into a shallow bowl, and bathe every section of your hair beginning at the roots with clean cotton wads which have soaked in the oil. Then wrap a towel, one you don't use for anything else, around your oily head and let the oil sit on your scalp for about twenty minutes. You're ready to shampoo.

Very, very clean-conscious people advise three soapings for your hair. I think two good lathery energetic soapings are plenty. Few beauty parlors give more than two but they do a very thorough job while the lather is on the head, making sure that no area of the hair escapes sudsing. They also, of course, know how to massage your entire scalp as they wash and this is the primary reason I love to have my hair washed by a beauty operator who knows how. Strong fingers kneading my scalp is sheer joy to me and I've never been able to be as firm with my own head as they are.

If you do wash your hair at home try to incorporate massage into your shampoo and the beautiful white creations you can make on the top of your head should serve as inspiration. It's the only reason I can be sure that my daughter has a clean head of hair when she gets out of the shower. She runs to the mirror to watch herself as she sculpts the white fluff into all sorts of bouffant styles. What a shame no one's hair is as manageable when dry as it is when covered with a pliable helmet of suds!

RINSES

Rinsing is very important. You must make sure that you get all the soap out of your hair. This is not always as easy as it seems since soap tends to cling to the hair longer than is apparent.

YES—YOU CAN DO SOMETHING WITH IT!

If it's your misfortune to have hard water in your pipes the best way to get the scum (which results from soapiness in combination with the chemicals in the water) out of your hair is by using an acid rinse. Add lemon or vinegar to your rinse water—1 ounce of the acid to 1 pint of warm water. Work this rinse water through your hair. Eventually rinse with clear water.

A beauty parlor can offer an acid rinse or a cream rinse which is used to recondition dry hair. A brightening rinse can bring out blonde highlights and colored rinses actually change the shade of your hair, but on a temporary wash-out basis.

SET LOTIONS

I have my hair set with beer. It gives the hair additional body and the technique is simple. When your hair is almost dry after its washing, dip a wad of cotton in cold beer that has gone flat. Beer is effective, but it can dull some of your hair's natural lustre. There are new lotions today that are as good or better than beer. They work on the same principle. Be sure you get one that is not too drying.

PERMANENTS

A more permanent method of giving your hair body and curl-tendency is a permanent. A good permanent will give your hair the right kind of body—that is waviness, not frizz. The old heat machine method of permanenting is, thank goodness, almost extinct. Instead we have the cold permanent where the wave is achieved by chemical action on the hair. The possibilities for controlling the degree of curl are better than ever before with this method, and some hairdressers even claim that these new permanents are actually good for the hair because of the softening agents (lanolin, etc.) that are included in the process. Whether or not this is actually true I still advise you request a test curl before you make any decision about whether or not to

YES—YOU CAN DO SOMETHING WITH IT!

have one. Some hair reacts badly to even the mildest chemicals and of course if you've had bleaching, dyeing, or any other process used on your hair be sure to tell that to whomever's working on you.

As far as I am concerned permanents are something that ought not be done at home. When home permanents first hit the market they were all the rage till time and the test of practicality proved that in most cases the permanentee needed not only the home permanent kit but a good friend or relative who knew how to give the permanent. And even then, the results were not always the greatest. Thus the permanent—a much-improved permanent from the days when one sat and sweated for hours under those terrifying machines—has gone back to the beauty parlor—where I think it belongs.

CHANGING COLOR?

I feel more or less the same way about changing the color of your hair by lightening, bleaching, or dyeing. These are difficult, tricky processes not without risk and not, in my opinion, to be undertaken at home unless you are enormously capable and careful. The only one of the three that can be done fairly easily outside of a beauty parlor is lightening.

A certain amount of safe "lightening" is possible with rinses. You can buy these anywhere. But rinses primarily bring out the highlights in your hair or restore faded or overbleached hair to its natural shade. And they wash out with the next shampooing.

Real lightening subtracts color from the hair, but in the process it may strip the hair fiber of some of its natural lubrication and texture. This is why I don't think hair that is brittle, dry, or thin should have any sort of lightening, bleaching, or dyeing done to it. If your hair is normal, and if you take all the precautions the manufacturer lists on his product, there's nothing wrong with trying to lighten your hair at home—but do be sure and use a creamy, conditioning brand of lightener.

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Don't whip up a home-brewed peroxide type *bleach*. Don't use "white henna" (which is actually a highly alkaline magnesium compound that can damage your hair and scalp severely). And do all the testing suggested on even the mildest lighteners. The most common test is a pre-lightening test for hypersensitivity of the scalp. Then do a test for the color you want on a tiny, snipped-off strand. And if it's a lightener that increases by stages *gradually*, don't try to shorten the spaces between treatments or you'll put your hair in a state of shock.

Very definitely for the professional's touch are the new *tints* and *toners* which can, however, create all sorts of individual and subtle effects. You can become a sun-tipped blonde, a "champagne" blonde, a two-toned blonde, a silver-blonde. Some of these manage to look wonderfully natural. Others are terrifyingly artificial.

I have no deep convictions on the subject of the dyeing and bleaching of hair, except that no matter how drastically you change the color of your hair from what it was the result should be natural looking. Very blonde hair on a sallow-skinned woman usually does not look good. A woman with an olive skin should almost never go blonde or redhead. Certain skin tones clash with certain hair colors and clearly announce to the world in a most unbeautiful manner that you've had a dye job.

For several years my hair has been completely natural. I'm almost pepper and salt now, and I like it. In fact I'd like to be all gray. But for seven years while I was in Hollywood I had my hair dyed (to please the studio) red-blonde. I have a white skin and freckles and it didn't look at all bad. You have to learn to gauge your own coloring, but do it honestly. To me the blue, purple, and pink hair colors some women have today are simply awful.

Tint your hair, camouflage the gray, dye it one of the shades you can wear. Do anything at all if you get a real lift out of it. But think first. Will the change make you more attractive, or

are you just following a trend? Is blonde hair for you? Some shades of blonde are very flattering and youthful on some women. Other women *feel* so flattered by becoming blonde it's worth it many times over just for the boost they get in morale.

Don't forget that some bleaches can dry or crack the hair. And this is no longer necessary because there are bleaches today which are not harmful to the hair at all. Bleaches have come a long way from the little bottle of peroxide you bought at the drugstore, even though all the liquids, creams, pastes and shampoos that bleach hair today are still close relatives of the original. The change is in the care taken in the process, the amount of control possible, and the added lubricants in the bleach. Nevertheless, bleaching still has its risks. Embark upon the venture with caution, have justifiable faith in the beauty operator and be sure you get all the pre-testing necessary.

Dyes today are enormously improved from what they once were. I remember ladies with pink hair, blue hair, orange hair—ladies who didn't *want* their hair to be those colors. Today if a skin test is made—a spot of dye placed behind your elbow or behind your ear—without any irritating reactions, the Federal Food, Drug and Cosmetic Law says it's safe for you to go ahead and have your hair dyed.

"PROBLEM HAIR"

Some hair is known in the beauty business as "problem hair" but rest assured that many minds are at work trying to help solve any hair problem you may have. Probably the commonest "problem" is *thin hair*. The best solution for thin hair (besides brushing, massage, and diet) is good hairstyling. Ernie Adler almost always advises a woman with thin hair to have it cut quite short which adds curl and body to it and makes it look much thicker. Thin hair worn long usually hangs limp and looks stringy the moment it gets even slightly dirty. And,

YES—YOU CAN DO SOMETHING WITH IT!

Mr. A. thinks, lightening the hair makes it seem less thin.

Thick hair is a problem only if it is also very curly, very coarse, or frizzy. Many good hairdressers today will not thin thick hair. They prefer to use its thickness to sculpt with. And, in general, thick hair is better material for them to work with to make many of the new full-headed, high-crowned hairstyles.

Frizzy or overcurly hair, with which I suffered as a child, can be straightened, but this has to be done carefully and in the case of bleached or dyed hair ought not be done more often than every six months or once a year. The average cost for a hair straightening is something like \$7.50 and on normal hair you go for a treatment about as often as you would go for a permanent and for the same reason. Your hair grows out and so does the straightening.

Electrolysis is usually used for hair that grows too far down on the forehead or the temples. But a *long hairline* or a widow's peak can be removed by waxing. There are new moist heating and massage treatments for dry or brittle hair, and they're especially good to salvage hair that looks like its been in the Sahara because of too much bleaching.

Split ends can be caused by many things—bad diet, bad bleaching, bad haircutting, or, according to hairstylist John Fonda, nightly setting of the hair when damp, wearing a pony tail or French twist, going too long without trimming. Mr. Fonda's solution to the problem is a bit drastic. He singes the ends of the hair with a lighted candle which, he says, "seals the split filament of the hair which has allowed all the natural oils to escape." If this idea seems too dramatic (or dangerous) just have a good trimming, more frequent oil treatments, and remember to brush!

A very special and rather grim hair problem has made its appearance on the scene and seems to be on the increase. It's called *alopecia*. I have no idea how you pronounce it, but it's no joke. It means "loss of hair," and I think it marks the end of

women joshing their men about their retreating hair lines. A woman who discovers her own forehead getting higher or bare areas on her scalp is in no mood for levity. Dermatologists and doctors aren't quite sure why the big increase in that unpronounceable word, but where there is no obvious cause for it—like sudden shock, serious illness, pregnancy or after-pregnancy effects—they tend to point the finger at emotional disturbance or diet. My own theory is that if you are following a real health regime, you shouldn't be bothered with *alopecia*. I'll place my bets on it.

A PRETTY WAY TO COVER-UP

But while the search is on for causes of this depressing reaper of woman's crowning glory, hairstylists have come up with a very practical, though expensive, solution to soothe the lady who is losing her tresses (while she continues I hope to try and stop the loss). Wigs have regained a glamour and popularity they haven't known since the days of Louis Quatorze, and the sale of false hair is booming. Chignons and fill-in hairpieces (that fall short of wigs) solve the thin hair problem, give the girl with a short cropped head of hair a chance to have her hair and not have to bother with it.

A good hairpiece, one that matches your own hair perfectly in texture and in color, should cost somewhere between \$30 and \$50. A wig costs a lot more—a minimum, I'd say of \$200. But a charmingly curled and shaped head of red or golden hair will turn more heads your way, if it's the right wig for you, than any new piece of jewelry. Frankly, wigs are great fun. I have several and what a delight, if your hair has collapsed in the rain or something and you're expected at the Hassenpfeffer's for pheasant and caviar, to casually reach for your hair—the way you would for your hat.

I SAY THERE, IS THAT YOU?



To begin with, if you don't need make-up, don't use it. Many women who start off with a beautiful complexion slowly ruin it by covering it up with something else. It makes me sad to see young girls of fourteen or fifteen who have what we call baby complexions but can't wait to start covering up a natural "peaches and cream" complexion with manufactured peaches and cream. Eventually they succeed in ruining what they had to begin with. I've overheard a thirteen-year-old girl say that she couldn't go without lipstick anymore because she'd lost all the natural color in her lips.

Not so long ago, a woman seen wearing recognizable make-up on the street was immediately classified as belonging to one of

two professions—the theater, or that oldest one of all. Today, within the brief space of about fifty years, all that has changed and you can't tell the "good" woman from the "bad" one, even with a program. The reverse, in fact, is so complete that most of the actresses I know are far more conservative in their everyday make-up than are large numbers of women not connected with show business.

Wherever I go lately I see girls wearing enough make-up on their faces in the full bright light of day to go onstage at any given moment, and who would look overly made-up even there. The camouflage in some cases is so heavy that I wonder if these girls are recognizable to their own mothers. And what on earth do girls who wear this much warpaint to go to the corner drug-store or the supermarket do when they go out to the theater or to a party. A final question. Do these girls with their two inches of pancake and their iridescent green eyelids leap out of bed before their husbands open an eye to "put on their faces by the cold light of dawn?" (Don't laugh—women used to do this and some still do.) Do they perhaps sleep in full make-up? Or are they completely natural at home with not so much as a painted eyebrow?

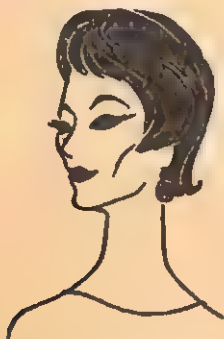
MAKE-UP— HOW MUCH AND WHY

You see, I'm still old-fashioned enough to believe that make-up should be used with discretion—so that not everyone for two blocks around can tell you have it on. I still think you should be the object of attention and not your make-up. I don't like to see girls, even very attractive ones, who are hiding behind layers of base and dark drawn eyelines that have no relation whatsoever to the face they are supposedly complementing.

The professional make-up man who knows that whatever

I SAY THERE, IS THAT YOU?

errors he may make can be compensated for by the setting up of the lights, the angle of the camera and the retoucher, is



far more cautious. With his training, his skill, the full equipment of his craft, he can almost create a face for the screen or theater. A long nose can be made to look much shorter, small eyes big and a wide face narrower. Nevertheless there's not a professional make-up man in the business who doesn't know that part of his job is to keep the theatrical talent from looking "over-done" and who doesn't have respect for the fact that no amount of make-up can or should change the personality of the face, its spirit, its own fundamental beauty.

The purpose of nontheatrical make-up for everyday wear should be, very simply, to bring forward in as natural manner as possible the best features of a woman's face and to minimize as much as possible the bad ones.

THE PAINT AND THE CANVAS

All make-up should be chosen with great care and according to the type of skin and complexion you have. It should never be used, in my opinion, for the purpose of covering up a bad skin

or blemishes. Most blemishes are irritated by make-up and, if you begin this habit of trying to hide behind foundation, you'll find yourself becoming increasingly dependent on foundation for psychological armor. Then, whenever your skin has blemishes, you'll run for the make-up, which will only make the blemishes worse. You'll become increasingly timid about facing the world without make-up. You will be caught in the proverbial vicious cycle.

Save your full make-up treatments for special occasions, preferably nighttime ones when it can be its most effective and least apparent. Go without make-up whenever you can. *Never* go to bed with make-up on. Put your make-up on just before you leave the house and, whenever possible, spend a few hours outdoors without any make-up on your skin at all. All this helps to rest your skin and are the best ways to keep your skin its most alive so that when you do apply make-up it's not for the purpose of hiding what's underneath, but of truly enhancing it.

ARE YOU

A MAKE-UP ADDICT?

Don't become a make-up addict—someone who must have the latest shade of this or that. Cosmetic manufacturers are doing a fine job of turning out huge varieties of enticing-looking make-ups. You can buy make-up kits today that resemble artists' paint-boxes. These kits have over twenty different colors, with brushes to apply them as rouge, lipstick, eyeshadow, base. You can buy a block of ten different shades of lipstick for not much more money than you'd pay for one. All this is, and should be, inspirational to the creative woman. With these new sets of make-up you can invent your own colors, express different moods, complement the colors of your clothing.

I'm all for this new, more experimental approach to make-up. But I see two possible dangers.

I SAY THERE, IS THAT YOU?

Danger 1 is that women will use more make-up than they ever used before but without the skill it requires. A country of painted ladies is not what we're after. And unless you dip into your paintpots with great care and discretion that's what you'll look like. All those bright creamy colors are a tremendous temptation, one you'll have to learn to control.

YOUR MAKE-UP NEEDS

Danger 2 is, I think, even greater. I've told you umpteen times in this book that I consider individuality the *sine qua non* of beauty. In make-up terms, this means to me that a woman must discover what her own basic make-up needs are, and, more or less stick to them if they *are* right for her. The most beautiful women I know, some in films and television, some in public life, have found *the* base that is for them, *the* color rouge, *the* lipstick, and so forth. They may stray from this occasionally, but they return to their own look.

All the experimenting you do with different colors, different make-up techniques, utensils and so forth should lead you to finding which ones are for you. Go through make-up departments and see what new products there are on the market.

MAKE-UP

YOU CAN BUY

Make-up is a booming business today. Women seem more and more determined to be beautiful at any cost. But walking into the cosmetics section of a big department store or even into the modern super-drugstore can be an almost bewildering experience. Counters of fascinating-looking jars, bottles, tubes and glittering colorful things as far as the eye can see—as intriguing to a woman as a treasure chest. But how, in the midst of all that, are you going to be able to choose what you need? The first step is to know what there is to choose from.

Since all cosmetics today are identified and sold by brand it's only logical that they are displayed together, often at a separate counter under the name of the manufacturer. The salesladies at these booths are trained not only to tell you about their products but they can show you how to use them. Each major manufacturer has his own formula make-ups, but they all carry the following fundamental items of cosmetics.

A) Skin creams, oils and lotions come in any number of varied compounds and are meant to be used for varied purposes: cleansing creams, moisturizing creams, hormone creams, dry skin creams, overnight mask creams, eye creams, neck creams, deep-cleansing creams, moisturizing lotions, eye lotions.

B) Hand and body creams, hand and body lotions, bath oils, bath salts, soaps.

C) Foundations: Cream foundation, pancake formula, dry-sheen base, liquid foundation. (Shades range from very light golds, pale pinks to dark dusky tones.) Puffs and sponges for application.

D) Rouge: Dry rouge, cream rouge, liquid rouges. (Can always be bought with matching lipstick.) Rouge puffs like the old rabbit's foot, once popular as an applicator, are hard to find but still good.

E) Lipstick: Tube lipsticks (still dominate the market), liquid lip-rouge, pot lipstick (or cream lipstick). Also, lipstick brushes (best when made of sable or camel's hair), lip outline pencils, lip pomades and lipstick cases, plain and jewelled with mirror attached.

I SAY THERE, IS THAT YOU?

F) Eye make-up: Eyelash pomade (dark, natural, or black), eyebrow pencils (black, blue, brown, or gray), eyebrow brush, eyebrow brilliantine, eye pencil (black, light brown, dark brown, blue, gray, green, silver, gold), soft eyeliner (comes in same colors as the eye pencils), mascara (cake or liquid), eye shadow cream (in almost any color you can think of), eye shadow liquid with brush (any color), eye shadow stick.

G) Powders: (heavy, light, veil-like consistency) powder cases (all kinds), puffs (all weights).

FOUNDATIONS—

CHOOSE FOR

YOUR SKIN

There are three different types of base to choose from. You can use a lotion or liquid-tinted-base, a cream base, or a pancake type make-up. The right base for you must be determined by the quality of your skin. Dry skins need a cream base but can use a liquid base if it has added lubricants, and many do. Cake make-up is in general quite drying to the skin and only women whose skins have a lot of natural lubrication (they're oily in other words), should use it for everyday wear.

A tinted *liquid base* can give a cleaner evenner texture to the skin than any other type of base. It might be a good idea to own one even if you only use it for gala evenings. It should be applied smoothly over the face and throat with your fingertips. Use a very gentle touch and work small circles in upward motion. When the base is completely dry, dust your skin with a soft, almost dry sponge or a cotton ball puff. Finish with powder if

you want to but if you intend to use rouge (of the cake or cream variety), wait to powder afterwards.

Cream bases come in stick or compact form. They serve as lubrication and protection from the wind, cold, and sun, if they are really good products. Apply your cream, again using your fingertips in upward motions in a very thin film over your face and throat. When the cream has set, you may want to pat on your powder.

Cake make-up is, in general, not a good everyday make-up. It's drying to the skin and under strong daylight usually looks obviously like make-up. Pancake can be a fine complement to a suntan on occasion, and it's good for evening wear because under artificial lights the effect is at its best. This is why pancake is still very much used for films and television. Most of the time Dave Lawrence (who does my TV make-ups) puts pancake on me because no other base will hold as well on my face under the strong TV lights, or for as long a time. Use a damp sponge to put cake make-up on and be sure you've worked it well under your jaw and into your hairline.

Medicated stick is used to cover up blemishes or any irregularities of tone on your face, but should not be confused with foundation. It is also to be used wherever shadows are deep. Lighten those areas prior to putting on base. And most women will find that this under-eye place can use some highlighting. Be sure you never overlighten your undereye hollow. It will give the whole thing away, and the effect will be quite strange.

I apply medicated stick under my eyes and on any blemishes I may have, and during the winter this is the only foundation I use at home or for local errands. In the winter, if I see my own color is poor, I may add a small amount of liquid rouge, then some powder. My everyday make-up includes foundation, powder, lipstick, eyeliner, mascara and eyebrow liner. But for dressier occasions, about the only difference I make is to go a bit heavier on the eye make-up.

I SAY THERE, IS THAT YOU?

WHAT TO HAVE IN YOUR MAKE-UP WARDROBE

Always be sure that your face is very, very clean before you begin putting your make-up on. A thin cream or moisturizing lotion will insure a smooth undercoating for what's to come. Keep your make-up and your make-up utensils in order and immaculate. I think the average woman's make-up wardrobe should include:

- several small sponges
- a jar of cotton puffs
- several powder puffs
- one or more varieties of base
- a medication stick
- a liquid and a dry rouge
- several lipsticks (for daytime and evening wear)
- one good lipstick brush
- a soft rouge brush
- a loose powder

Your eye make-up will depend very much on the kind of eyes you have. Some women have such vivid eye coloring naturally that any added eye make-up is too much. Other women can literally *make* their faces by using the right sort of eye make-up. In general I think most women should own:

- a pair of tweezers
- a brown eyebrow pencil
- a black eyeliner
- a cake or tube of mascara
- two or three mascara brushes
- several shades of eyeshadow

Absolutely essential for doing a good job of your make-up—
one good handmirror to be used in conjunction with your stationary mirror. And for women who take their looks quite seriously—

from healthy vanity or because their careers depend on it—I consider a three-way mirror a must.

PROFESSIONAL MAKE-UP TECHNIQUES YOU CAN USE

I want to tell you something about professional make-up techniques, not because I think they ought to be slavishly followed for everyday wear, but because they use fundamental principles that apply to good make-up no matter how much or how little you use. If I had to sum them up in a few words they would be *blending*, *shadowing* and *emphasizing*. And the key to success in all make-up—patience. Dave Lawrence has helped to teach me the value of these traits. Watching him do my make-ups and the make-ups of other famous performers I've absorbed something of his approach. A too quick make-up has got to be a sloppy one. We allow at least a half hour to get me ready for a show.

Blending takes time, and every step in putting on a good make-up must be carefully blended with the step before it. There must be no sharp separations or visible demarcations of any kind on your face. Rouge must never be distinguishable as a separate area of color. Dave places a small amount of cake rouge on the highpoint of my cheekbone, then blends it back up towards my ear with a very fine soft sable brush using tiny circular motions. And this is the way all rouge should be applied.

Begin by putting so little rouge on your cheekbone—just at the very top of it—that you can barely see it. And, as far as I'm concerned, by the time you're through rouging it should still be impossible for anyone who sees you to be able to tell if you've used it.

The *medicated stick* must be used carefully. Applied properly under the eyes or in any indentations or sunken-in areas (such as the two little lines that start at the sides of your nose or those

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at the corners of your mouth) it successfully de-emphasizes these sharp lines but must then be well-blended into the rest of the base.

Shadowing is one of the most important techniques of theatrical make-up. Today, some of the big make-up houses are featuring darker bases to be used for the same kind of "corrective shadowing" (not eye shadow) for streetwear that we use for professional purposes. Skillful shadowing can actually change the shape of a face. When making me up for television Dave often shadows directly under my cheekbone with a very dark brown stick shadow (not the sort they are making for general use) and blends this shadow from under the cheekbone towards the corner of my mouth and then back towards the jawbone. This slims down my face and emphasizes my own natural hollows to counteract any possibility of an impression of a too-round face. All non-character female make-ups use dark shadow under the jawbone going from one ear to the other to eliminate any suggestion of a double chin.

If you are planning to use shadow for everyday wear, insist that the cosmetician where you buy the shadow give you complete training in how to use it. Shadow used badly can make you look like a wall of patched up plaster and old paint. You don't want your face laid out in obvious squares. This may intrigue abstract painters, but it may also give your friends the idea that you haven't washed your face in weeks.

This is a problem that holds true today for almost any make-up. There's so much on the market—much that's wonderful, some that's not so wonderful, but you must know what to do with it. The saleswoman who demonstrates the rouge or base can show you *once*. But most women cannot learn this sort of technique that quickly. It takes artists years to learn to use a brush, but women are expected to paint the most delicate of lines on their own faces without any training at all.

But if you try to understand the principle behind make-up

technique you should be able to grasp it sooner or later. The principle of shadowing, for instance, is simple. Light brings a thing forward and gives it emphasis. Shadow (or dark) de-emphasizes. Practice will do it for you once you realize the amount of care and time it takes to do it right. Then shadowing can play a very important part in your make-up when you want it to. You too can have those wonderful exotic hollows models have; you can squelch that double chin and flatten a protruding brow.

The opposite of shadowing is highlighting. *Highlighting* preparations are also being sold today for popular use. I've mentioned the medicated highlighting stick. Then there's a liquid or cream base-type substance about three shades lighter than your make-up base which can serve to raise the indentations of your temples, your perhaps too sunken-in cheeks, the under-eye hollows. You can create other visual illusions with highlighting. By putting a line of highlight down your nose you can make it seem straighter than it is, just as by shadowing under it you can cut its length. But lighting demands very careful blending to be sure that no color separations exist at all.

Highlighting is done of course for *emphasis*—applied to the feature or features in your face you choose to bring forward. If your eyes are the most dramatic feature of your face you will almost definitely choose to show them off.

THE EYES HAVE IT!

Eyes are that way. They give most faces their meaning. The true spirit of a person is usually found in his eyes. And many people in the world form their judgment about a person from the expression they find in the eyes because the eyes, they say, cannot lie. Whether or not this is true, we are certainly most conscious of the eyes of a person we are talking to. Either they

I SAY THERE, IS THAT YOU?

draw us, or, if they are tense, nervous, unable to look back at us serenely, we find ourselves less and less willing to hold their gaze.



HEALTHY EYES— BEAUTIFUL EYES

Most people's eyes are, or can be, beautiful. Whether the eyes are small or large, brown, gray, green, or blue, if they are healthy they will be a source of beauty. A healthy eye is clear, the white is white, the iris and the pupil are bright, and the lids are not granulated or pinkish. If the eye is rested it moves easily, quickly, and gives animation to the whole facé. Our eyes are our direct link to life.

But civilization is taking its toll. The number of hours that your eyes are engaged in intense reading, close work, or screen watching is undoubtedly high. Never in the history of man have so many people spent so much of their lives bent over books or paper or newspapers or been so intent on little figures moving about a screen.

Until a hundred years ago, the eyes of most of the world were being used primarily in outdoor occupations—farming, hunting, sailing, fishing—things which demanded great variety of eye movements. Eyes which experienced this much natural movement had no need of eyeglasses or prescribed exercise. Our lives today are very different. Our eyes spend most of their waking

hours in immobility and the six little muscles of the eye become cramped, distorted, tense, and weary. That's why you have to consciously work to relax them if you want them to be healthy and if you want them to look their most beautiful.

Your eyes benefit from good food, sleep, and activity as much as any other part of your body. They thrive particularly on vitamin A found in butter, carrots, cod-liver oil and in other fish-foods. Sleep, a deep calm sleep, will resurrect the weariest of eyes because the thin veil of moisture they bathe in while closed is a nightly unparalleled beauty bath for them. Fresh air and sun put shine into them. And all physical exercise rests the eyes by changing their daily close-up program, stimulates the blood stream, and sports like tennis, golf and riding give the eyes the long-range sort of workout they need.

EXERCISE THAT EYE!

Eye exercises sound like a terrible bore that no one has time for. But there are, fortunately, a few very simple motions which every eye ought to be able to do each day. *The Elephant Swing* serves several purposes at the same time. It gives your body a gentle toning exercise, it's wonderful preparation for sleep, and it rests your eyes in the space of a few minutes. Anyone who has ever seen an elephant should be able to master it.—Stand with your legs slightly apart, bend slightly from the waist, let your head drag your upper torso slightly forward and begin to sway from one side to the other turning a bit as you do. The effect, if you watch yourself in the mirror, should be the same as an elephant shifting from one enormous foot to the other, trunk swaying in the breeze. The point of the exercise is to allow your eyes to follow the movement of your body without focusing on anything at all. Your eyes remain open but passively take in the room as you sway without trying to see anything at all.

Palming, originated by the famous Dr. Bates (who reputedly restored Aldous Huxley's vision when it was almost completely

I SAY THERE, IS THAT, YOU?

lost) is a classic eye exercise, probably the best, and it should become as familiar to you as brushing your teeth. All you do is make cups of your hands and place the inside of the cups (your palms) over your closed eyes without touching them. After a few moments your eyes will begin to see a clear velvety black—a sign that they are resting.

Every time you *blink*, your eyes are bathed in moisture which refreshes them. When eyes are tensely concentrated many of us forget to blink. The muscles strain to see and we practically stop breathing. None of this is good for the eye. Consciously creating the habit of blinking, especially when you are using your eyes will greatly relax and help your eyesight. When reading try blinking at the end of every sentence or at the end of each line on the page.

Two very simple exercises which ought to take a total of about five minutes out of your day are these:

- 1) Turn your head from one side to the other as emphatically as if you were saying "No!" to a small child.
- 2) Hold your finger or a pencil about ten inches in front of your eyes. Look at it, then look past it to some distant view or to the end of the room. Repeat this about ten times and you will see how much less strained your eyes feel.

Try *breathing* once in a while. I'm serious. Many of us don't. We live in a state of tension, our muscles knotted up for long periods of time. Organs like your eyes suffer for want of oxygen which breathing brings to them. Especially remember to breathe when you're reading. It will relax not only your eye muscles but all of you.

OF GLASSES AND PASSES

Exercises or no exercises, unfortunately many of us—either through inheritance or childhood sins—do have to wear eye-glasses. I am very very nearsighted. As a child I read in bad light;

then I had a severe bout of scarlet fever, which didn't help. When my family first realized how bad my eyes were, we thought of eye exercises but the doctor told us that my eye muscles were already too distorted to be restored to normal by exercise. No matter how vital diet is for the body, a bushel of carrots a day still cannot greatly improve eyesight that's already deteriorated—though it can keep your eyes from getting worse. I had to face facts.

Despite my horror in being sentenced to a lifetime of eyeglasses I quickly discovered that the statement "Men never make passes at girls who wear glasses" is nonsense. It is this fear that causes more children to grow up half-blind, and, by not wearing the glasses they need, they develop all sorts of other physical problems. The years I spent trying not to wear my glasses caused me a terrible squint and an almost permanent line between my eyes. From nineteen on I wore my glasses steadily, though I must say that with them off everyone has a perfect complexion, the world is a rosy glow, and life can be beautiful.

HOW TO GET FRAMED

If you are an eyeglass wearer you should know that the right kind of eyeglasses can add to your looks, not take away from them. My friends are so used to seeing me in glasses that if I don't have them on they ask me what's wrong. I've finally found the kind of glasses that are right for me. I feel very happy in my oversized rims. They satisfy some sort of intellectual longings. Besides I think my facial bone structure can carry this kind of frame.

The three major considerations when choosing your glasses (after the minor one of seeing that the lenses are the right prescription for your eyes) are the size, shape, and color of the frame. A huge frame on a small face can be funny, possibly cute, but seldom flattering. In the same way, a tiny frame on a girl with a large face may look ridiculous. The size of your

I SAY THERE, IS THAT YOU?

frame should more or less correspond to the size of your face.

Frames come in an infinite variety of styles today but almost all fall into one of three shapes: *round*, *square*, or, what is called *harlequin*, elliptical and slanting upwards. I say it is almost impossible to predict how any given frame will look on any given face. The most unlikely combinations sometimes work out wonderfully. You must try on a number of frames before you will know which is your frame. But it is more true than not that a square-faced girl ought not to wear a square-shaped frame, a round-faced girl ought to shun round frames, and girls with long slim faces should stay away from slanty frames. I have seen happy exceptions to this rule, but very rarely.

The color of your frame depends of course on your coloring, on whether they are your only pair or one of several, on what colors form the basis of your current wardrobe. Personally, I dislike eyeglasses with sequins, jewels, bows and stuff. I think they're much too fancy for daytime wear and do not succeed, when worn with cocktail or evening clothes in disguising the fact that you are wearing glasses. Besides why put jewels in the middle of your face? Pale-colored frames do much less to disturb the harmony of your face than dark-colored frames do. Dark frames though can emphasize your eyes very dramatically. Your lashes and the make-up you use are one sort of frame for your eyes. Eyeglass frames can be the outer frames and just as complimentary.

A SUBTLE AND CRUCIAL SKILL

It's positively amazing to me how many women in these United States do not know how to make up their eyes. Wherever I go I see women with beautiful eyes that go unnoticed because their lashes and brows are light and they haven't done anything about it, or women who have simply botched up the whole

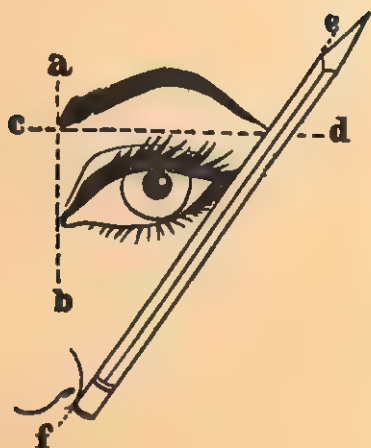
make-up job on their eyes for lack of proper information or technique. I know that eye make-up is the hardest part of making up and that it takes a skill some women claim they cannot develop.

Most women who say this are just plain lazy. They don't really care or they think that other people won't notice if their eyeliner starts a quarter of an inch above the lashline or sweeps half up to their temples. Another tragedy I see often are lashes stuck together because of too much badly applied mascara. And eyebrows, which can be a big part of eye beauty, are all too often either completely ignored, over-darkened, tweezed too thin, left too thick, unshaped, or given a shape that has no relationship at all to the eye.

DON'T BROWBEAT YOUR BROWS

Just what should an eyebrow look like? To begin with, try to calculate how long your eyebrows should be. There's a test that professional make-up men use to determine the exact length your eyebrow should be in relation to your eye. It's easy to do. The eyebrow should begin at a point that is directly in line with your tear duct, and most eyebrows do (see illustration on next page, a ---- b). It's the outer end of your eyebrow that you have to think about (c ---- d). Take an ordinary pencil and rest one end of it (the eraser part is best) against your nostril; then extend the pencil on a diagonal to the corner of your eye forming more or less a 45° angle (e ---- f). The point of the pencil will be indicating exactly where your eyebrow should finish. Now divide your eye (only mentally, please) into quarters, beginning at the corner close to your nose, and try and have an eyebrow whose highest point corresponds to the $\frac{3}{4}$ mark (generally just above the outer side of your iris) of your eye.

How much of your eyebrow to tweeze or whether you will need to tweeze it at all will depend on your taste in brows. I



tweeze my eyebrows very little because I like a natural look and because as far as I'm concerned the day of shaving off half your brows and then drawing them back on with a pencil went out with the thirties, and good riddance. Besides, the slightly bushy eyebrow is à la mode today. Still, you may prefer a thinner brow than the one you have. Or you may have eyebrow hairs that grow out and onto the rim of your nose, far out to the sides or below your natural brow. Make for the tweezers. But *never* tweeze *above* your eyebrow. Always try to leave the base of your own eyebrow where it was. And *never* overtweeze. You don't want to leave your eye naked, without its over-branch of brow. You can always tweeze more—you can't so easily replace them.

Tweezing is very much easier you'll discover, and less likely to leave red irritated marks if you apply a small amount of cold

cream or any other kind of skin cream beforehand. Then remove one hair at a time by pulling quickly and cleanly in the same direction as the hair grows. Be sure you take out only the hairs you want to. After you've drawn your final brow you can clean up whatever additional unwanted hairs you please.

BROW PENCILS

No woman, as far as I'm concerned, should ever use black pencil on her eyebrows. I don't care if her eyebrows are coal-black to begin with. My eyebrows are naturally very dark and I searched for a natural color eyebrow pencil for years. To me black looked terrible. The best thing I found was an ordinary lead drafting pencil. I use an Eagle drafting pencil for gray tones and a Venus Ebony pencil will give a slightly darker sort of gray. Try them and see. A heavy black eyebrow is very harsh looking on any woman. Avoid it. If you prefer to use a regular make-up pencil, other than black, fine. But the darker the pencil the more careful you must be in coloring your eyebrows.

No matter what kind of pencil you use for your brows, or what kind of eyeliner, be sure they are kept very sharp. You can do this by using a single-edged razor blade and shaving down the wood by pushing the blade away from you, always being careful when the blade gets into the wax area not to take so much off that the point of the pencil will break before you've whittled it into a long beautiful end. You can retain the sharpness of this point if, after each use, you will slide the point over the flat surface of an emery board several times.

Draw your brow in very lightly until you are sure you are making the shape you want. Observe the effect carefully. Then, still with a very delicate touch fill in the rest of the brow with small light lines realizing that each hair in your eyebrow is a certain length and that each stroke you use should be just that long if your aim is a natural, beautiful brow. To encourage and

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keep your eyebrow the shape you like, brush the eyebrow hairs at least once a day into that shape. I find a baby's toothbrush is ideal for this, though an extra mascara brush will certainly do.

EYELINER

The lines behind your lashes can be the most important bit of make-up you put on your face. Few women do it well and many women don't do it at all. If your lid skin is very dry it will be difficult to draw a smooth even line on it, and seeing a jagged black line on the eyelid horrifies many women into the decision not to bother with the whole thing. To draw a straight smooth line so close to the lashline as to be almost indistinguishable from it, which is the aim, is not easy, but can be learned.

Begin by closing the eye you're going to draw on, leaving the other one open of course. Have a good clean mirror in your left hand, while your right one holds the eyeliner pencil with its soft sharp point. Leaning your right elbow on the table or on any flat surface while you work is good support for your pencil hand. Now begin your upper eyeliner from where the tear duct begins and slowly draw your line back to the outer corner and slightly beyond that to lengthen the eye and indicate the sweep of your far upper lashes. If the line seems too light go over it again. This time it will be easier.

Black eyeliner well put on is fine for dark-haired women. But women with light brown, blonde, or red hair should, I think, stick to a dark brown pencil, at least for daytime wear. Evenings out may call for dramatic effects and you may even choose to try some of the blue, green, gold, or silver eyeliners that are so popular for the moment, and which are used with matching eye-shadows. They're not for me.

There are some women whose eyes are not made for eyeliner, or at least demand exceptionally careful use of it. Some eyes, for instance, have a lidfold which carries the stain of the eyeliner

to the top of the lid. In a deepset eye, you should never put eye-liner all the way up into the inside corner next to your nose—it will deepen the hollow. In this case, extend the line from the middle of the eye outwards only, and this will appear to cut the depth of the eye-hollow almost in half.

Virtually no one should wear a line *under* the eye. For deepset-eyed women this sinks the eye in even further and for most women the effect of an underline is hard and very artificial. Very young women can carry the very made-up eye with liner under and over the eye *if* they wear almost no other make-up. A few years back this look was very popular and was called—*doe-eyes*—remember?

EYE SHADOW

Eye shadow is also a peril for the woman with deepset eyes. She must be specially sure that she puts her shadow heaviest close to the lash line and then extends it outwards, never bringing it all the way in towards the nose. Again the principal is the same as with the liner—you don't want to call attention to this deepest shadowiest area of your eye-hollow.

MASCARA

Certainly if you are going to wear eyeliner or any other eye make-up you should, unless your own lashes are very thick and dark naturally (and few women's are), complete the effect with mascara. (You can stimulate your lashes to grow and thicken, by the way, by putting vaseline on them when you go to bed or when you're at home. Of course a protein-rich diet helps them, too.) Mascara and eyeliner are really go-togethers. For one thing, a line behind pale lashes is evident while a line behind dark ones often can't be seen at all. And mascara without the emphasis the eyeliner gives it is only half effective.

Mascara should take longer to put on than any other part of

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a woman's make-up. Most women give it least time of all. It's usually part of a frantic last minute rush, and, when it is, that's what it looks like. I've made up a poem—I didn't know it was a poem till I wrote it—to help you.

Lashes stuck together with black goo
Are not attractive at close view.

Leave a good ten minutes for the mascara operation, at least until you've mastered it, and don't let your husband make you nervous or rush you. I still prefer the old-fashioned cake mascara to the mascara that comes in tubes or bottles. Here's the way I've found mascara can do the most for your eyes.

Wet your brush, then take off the excess water with a little tissue till your brush is almost dry—then rub the brush over the cake mascara, remove any excess mascara again with the tissue so that you are beginning with an almost dry brush. If you have too much mascara on the brush your eyelashes will invariably stick together. Now, with the almost-dry brush flick your lashes upwards carefully to avoid your eye. Then, while that eye is drying go to the other eye and do the same thing. This process should take many applications before you get the effect you want. And even after you've finished, and your lashes are all dry, and you've put as much mascara on as you want, you will notice that there is still a certain amount of sticking together of the lashes. At this point, take a second mascara brush which you will have cut jagged with a small scissors so that there are long bristles and short ones, and use it dry to separate the lashes. Now, look! Aren't your eyes beautiful?

Artificial lashes? For a big party, a theater opening, New Year's Eve? Why not? For everyday—Jehosopha, why? Some women, however, become increasingly dependent on the attention they draw when they wear these special effects and then they begin to feel unattractive or ignored if they go without them. This sort of thing can become an addiction and there you are running for your artificial lashes every time the doorbell rings. I can't

even wear artificial lashes for television or movies. They make me look too made-up. If you'd like to try them just for fun they're easy to buy and they're inexpensive. Ask the cosmetician to show you how to put them on. It's very simple.

THE ITALIAN EYE LOOK

If you find yourself getting skillful at eye make-up techniques, you may want to go Italian every so often and concentrate on your eyes, leaving the rest of your face seemingly bare. Many of Italy's movie stars and great beauties put all the emphasis on their eyes. They wear no lipstick, or at most a very light shade, and their skins for the most part are naturally so lovely that they rarely bother with any base, powder, or rouge. This eye look, if it's for you, has the double advantage of being dramatic yet giving the appearance of great simplicity, not to mention the fact that it reduces the complications of doing a big make-up.

MAKE A PRETTY MOUTH

There are some women whose mouths are so interesting or well-shaped they deserve to be the center of the stage. Lipstick will, of course, bring the spotlight to that part of your face. But please remember—not only bulls are receptive to red. It's the most electric color there is, few women can carry it in clothing, and countless women douse their own coloring completely by over-reddening their mouths.

Your mouth, almost as much as your eyes, gives your face its expression. It is almost too revealing of unhappiness or distress. But it is actually possible to up-turn a naturally downturned mouth and in so doing change your over-all look from tension or sadness to one of positive peacefulness if not downright joy. And after seeing your changed face in the mirror you'll feel better too.

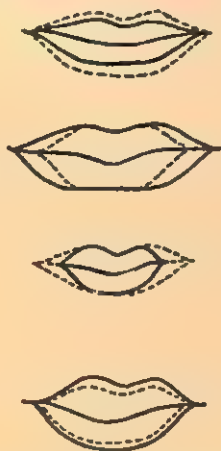
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Here's how. Become proficient with your *lipstick brush*. Be sure you have a good one. Sable brushes with strong wooden bases are excellent. Sit yourself down in good light (daylight is ideal), in front of a three-way mirror. If you don't have a three-way mirror you must have one clear hand mirror and one stationary mirror. Now, carefully examine your unmade-up mouth (be sure it's free of all previous lipstick) to see exactly how and where your mouth's expression is formed. If your mouth turns down, try turning it up this way: apply a small amount of lipstick in the center of your lower lip. Now press your lips together so the bottom imprint is on the top lip as well. With the lipstick that is on your mouth take the lipstick brush and begin working very lightly to sketch the shape of your own mouth, *almost*. Do not draw your upper lips out to their full corners, which is where the downturn is formed. Leave the last quarter or eighteenth of an inch of your mouth bare. On the other hand, bring the bottom lip out not only to its own full limits but draw them out and upwards slightly beyond that and you will see your mouth seem to turn up in a natural manner.

You may not succeed in doing this exactly right the first time you try. You'll have to develop a very delicate brush hand. One way to do this is to be sure you give the hand that holds the lipstick brush enough support. This can be done by leaning your elbows on your make-up table letting one hand support the chin, while the hand holding the brush does the work. Just as important is that you become observant to tiny lines and shapes and forms and the effects they have on your whole face. In that way, bit by bit, you will see how small alterations can make the most amazing changes in your expression, in your beauty, without seeming in any way artificial or obvious.

Here are some other changes you can bring about once you become adept with the lipstick brush. If you think your mouth is too thin, extend your upper lip very slightly above its own true lipline, and outline the lower lip in the same way. Using

a slightly darker-toned lipstick for the outline is the best way to get a uniformly colored mouth. Is your mouth too wide? (Or do you think it is?—which is just as important.) Keep a bit in-



side your natural lipline and apply your lipstick somewhat more heavily in the center. Curving the upper lip slightly at the corners of the mouth will cut your lips' width as well. Yes, you can extend a mouth that's too narrow, and again, I suggest you use a slightly darker-toned lipstick to give the illusion that the outer section is all part of your lip. And thick lips (considered highly beautiful in many parts of the world) can be made to seem thinner if you a) apply your lipstick slightly within your natural lipline, and b) counteract the middle thickness by extending the corners of your mouth a bit.

I guess it's pretty apparent by now that I believe in the lipstick brush. In fact, I don't think you can make a really neat lip line without one. A lipstick brush allows you to control the amount of lipstick you apply. A thin coat of foundation and powder placed under your lipstick will keep it dry and long-

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lasting. After you're through putting your lipstick on, apply another thin coat of powder and then blot your mouth with tissue. Smile at yourself in the mirror to be sure you have no lipstick marks on your teeth and that the lipstick is really even all over.

Does it all sound like a lot of unnecessary work? Remember, beauty should seem simple and accidental, but rarely is. It has to be worked at, as any artist can tell you. And I think a woman must learn to think like an artist if she wants to make herself beautiful. Because the woman who uses skill and imagination in her own appearance who thinks like an individual about her face and fashions and hair and make-up is way ahead of the latest fad, whatever it may be. She's the woman who sets her own vogue—the one *lesser* women copy.

HOW HIGH IS YOUR NAIL IQ?



I never had a nail till three years ago. My nails are terribly thin—they break, they chip, and on top of all that I used to pick on them. Then, I discovered Nena Rico, a young manicurist who has made such an art of manicuring and nail care that even I have finally got what are, frankly, pretty good-looking hands and nails.

CAREFUL HANDS MEAN LONGER NAILS

It hasn't been easy. Nena "re-educates" her steady clients in the use of their hands. She's taught me how to pull on a girdle, make quick changes when performing, do the clasps on my

HOW HIGH IS YOUR NAIL I.Q.?

jewelry without breaking my nails. I never dial phone numbers with my fingers anymore. That's a sure nail-breaker, you know. I've learned they sell telephone dialers for a nickel, or the eraser on a pencil will substitute, and if worse comes to worse use your knuckle even if it hurts.

No matter how healthy or strong your nails may be, if you use your hands the wrong way your nails will split. The biggest percentage of broken nails happen in the kitchen. Use rubber gloves for heavy water and soap activities. If you're using a soap pad which is particularly tough on nails, put a sponge over it so that the nails will never have to touch the rough metal wires. Use cotton gloves when you are doing things like packing, dusting, re-arranging things. Women who are proud of long beautiful nails mean they would rather break a leg than a nail, and some of them

Your hands are as much in evidence as your face is. They can be more so because you can always cover your face with your hands—you can't cover your hands with your face. Hands have been the subject of a hundred myths since history began. Palmistry is still going strong. And almost everyone believes that hands tell a great deal about a person. The way you use your hands is tremendously revealing. I've noticed that women with beautiful hands use their hands more beautifully than women who feel—consciously or unconsciously—that their hands are not attractive.

HOW TO FILE THEM

There is, I've found, a definite way to file your nails so that they will grow—and another definite way to file them so that they will break. This second way is how most women file their nails. Never file your nails to a point—the nail has no protection then and of course it will break sooner or later. The top of your nail should complement its base. If the base of the nail is square the

top of the nail should be filed square, if the base is round, file it round.

CREAMING AND OILING

Fundamental to hand and nail care is creaming. The more often your hands and nails are soaked in oils (vegetable oils, salad oils and olive oil) and creamed (with lanolin or dry skin creams) the softer and more beautiful they will be. The healthier your skin and nail texture the better they will respond. A diet high in protein is best for nails, as it is for hair, although Nena and other well-known nail authorities say the strength and quality of your nails are pretty much determined by heredity.

Before beginning any manicure, whether its one you give yourself or have done in a beauty shop, a good soak in warm oil is imperative. Next file—the way I have suggested (it's the way Nena files my nails). Don't over-file and don't file far down the sides of the nails. Do the minimum amount of filing necessary to smooth off rough edges and to establish the shape of your nail.

Almost every manicurist I've ever known cuts the cuticles. Nena doesn't believe in it. She says the cuticle is necessary to protect the nail and if you cut it it will grow back next day. How true. She creams the cuticles, massages them, cleans them. She never pushes them roughly, she is always very gentle, and if you cream your cuticles well they won't need much clipping.

At this stage of your manicure pick up the nail file again and shape your nails some more till they look the way you want them to. Remember, no points. Now apply your coat of base.

PATCHING

"SICK" NAILS

Even the most "re-educated" pupils find it impossible to avoid an occasional slip;—a too quick fumbling for the light switch, an anxious dig into the change purse on a bus. This

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brings us to the stage of the manicure where Nena patches all "sick" nails. It is not easy for the average woman to learn how to patch unless she can watch a professional manicurist do it first. Even then, the right technique and the right equipment are hard to come by. For short split nails Nena uses a very thin, specially treated paper and puts it over the split or break with nail-fix. She applies the paper in exactly the direction of the split, and covers it. For patching long dragon-lady type nails she uses a specially fine cotton the same way she uses the paper on the short nails and then covers the cotton with the paper. The patch must always follow the line of the break.

After the patch is applied another base coat is put on. This patching technique protects and supports the nail until the natural nail can grow out, and ideally, according to Nena, until the person learns how to use her hands correctly. It takes two to three months for a nail that has broken to grow back fully, but (depending on how much care is taken to keep the nail intact) patches can be changed several times.

OPERATION POLISH

You are ready to polish. If Nena or a similarly apt manicurist is doing it for you, relax. If you're doing it yourself be patient and careful. You don't have to spend a lot of money on an expensive polish if you can find a color you like in a less expensive polish, which can be just as good. If your nail is healthy, no product can hurt the nail. If your nail is "sick" (brittle, peeling, or split) it can be further damaged by a harsh polish or helped by a softer one—one that has oils added to it.

Of course, you know that you must never put fresh polish on over old polish. You must remove *all* vestiges of your last polish before you begin anew: I know you knew that all along. . . .

Give your nails two base coats of the colorless polish. When

these have dried (they dry quickly), you can give your nails two coats of polish. Bring both coatings of polish under the end of your nail to seal it—so that it can't chip at the edge. Don't put your polish too close to the cuticle and if you are very handy with the brush try leaving the white half moon of your cuticle bare once in a while for special effect.

. After you've put your two coats of polish on you are ready for your top sealer. This is a much thinner polish that glides over the thicker polish and seals the tip edge of your nail firmly, and hopefully, till your next manicure.

Now—the most crucial and determining stage of your manicure. You must allow the polish to dry fully, protect the newly covered nails from accidental damage, avoid if possible the use of water for twelve hours. "No baths or dishwashing", says Nena. This may sound a bit extreme but it is perfectly true that if you take care of your new manicure its first day you can pretty much forget to worry about it for the following week or two.

If you are doing your manicures at home you probably ought to give yourself one every week. A professional manicure is expected to last longer and every other week should be enough, barring emergencies. If you keep your hands and nails well creamed they should never look really bad, and you will never be bothered with hangnails. Some women take the beauty of their hands so seriously that they wear gloves over their creamed hands whenever possible. This was the secret of the great Southern beauties. But it can be carried too far. One woman I know tried wearing gloves to bed till her husband asked her—"Are you going formal tonight, dear?"

THE NEGLECTED FOOT

Hidden for most of the year from public view the average foot languishes and grows even less attractive than the foot usually is to begin with. Even your feet, you will find, will respond most

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happily to frequent creamings, good washing, scrubbing the toes and between them with a small nail brush.

The key to foot beauty is in the big toe. If you can keep that toe clean, well-shaped, polished if you like it that way, your entire foot will assume class, dignity, and character—if not actual beauty. The big toe properly groomed can give your foot *its* look.

After soaking your feet in warm soapy water your toenails are at their most cuttable because they are softened. Cut them then and after the foot has dried all the nails will be ready for filing. File your toenails very much the way you do your fingernails. That is, follow the base line of the nail; if it is round, round the top of the nail, if it's square, square it. Do not cut the cuticles of your toenails. This can be very dangerous and your toenails have even more need of their cuticles for protection than the fingernails do. Cream them, push them back gently, but steadily.

A good foot massage is a joy. Do your massaging after applying cream (lanolin or any dry skin cream), pushing the toe knuckles back each time and working the area just behind the toes known as the arch in a rotating, kneading motion. Then go to work in the same general way on your inner arch region. Work very much by feel because the better it feels the better your massaging.

Pumice stone applied to the back of the heel will smooth it and make it white.

The oftener you can be barefooted the happier your feet will be. Wiggle your toes, make circles with your feet, run out on the grass if you can, and walk, walk, walk on the sand *without* bathing shoes or sandals when you're at the beach.

As for shoes—I'd tell you to wear sensible ones, but I know you won't listen . . .

THE MAGIC WORLD OF FASHION



Fashion must be magic. How else can one explain the miracles that can be wrought by clothing?

While clothes may not make the woman, they certainly do help. Clothes can be used to enhance a woman—or destroy her. Every woman can travel up—or down—the beauty scale, depending on whether or not she really wants to.

QUESTION:

DO YOU WANT

TO BE BEAUTIFUL?

No, I don't think every woman can be a raving beauty, but I do firmly believe that every woman can become truly beautiful in

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her own way. But, since making yourself your most beautiful may take effort (though it should never look like it took effort), you must first answer my question: Do you really want to be beautiful?

Now what woman, I can almost hear you asking, doesn't want to be beautiful? Well, strangely enough, there are women who seem to fight the natural desire to be their loveliest. Some say they just don't care. I think most of these women say this because they're afraid they really can't be and they believe they'll feel worse if they try and fail. These are women who say to themselves—"I'll just stay as I am." I want to say to these women that I think they are wrong. I believe extreme attractiveness is possible for every woman. And I am also convinced that a woman's happiness increases as she becomes more beautiful.

Other women are afraid to change in any way, even for the better, because they feel people like them the way they are, and they're not sure about the reaction if they become different. Or they won't change their clothes, or their hair, or the way they make-up because someone might think they look foolish or cheap or affected. There are so many little limiting fears that can haunt a woman and keep her in a groove she may not want to be in. To this day I don't carry a cigarette holder (even though I really need to use a filter), because I feel everyone is looking at me and saying to themselves—"Get her!"

Let's stop caging ourselves in. Let's develop the attitude, the right one if we want to be beautiful, that says—"I'm going to do what I want to do. I'm going to look the way I want to look." This is the attitude that makes for an exciting, "individual" woman.

ANSWER:

YES!

Now that we've dropped our fears and excuses let's all swear our female oath that we do want to be as beautiful as we pos-

sibly can be. That we do care, and that we care not just for big occasions—a date, a party—but all the time. I try to look as attractive at home as I do on the street. I comb my hair as carefully to go to the beauty parlor as I do to go to a party. And frankly I dress as much to please myself, as to please anyone else.

QUESTION:

FOR WHOM

SHOULD YOU DRESS?

When I say "dress for yourself" I don't mean to ignore your husband's or boyfriend's tastes. I'm very unhappy if my husband doesn't like something I buy, and I may very well return it. But I must like what I put on my back, and nine times out of ten, if I really like it, and if it's right for me, sooner or later my husband will really like it too. (Then the question is—will he admit it?)

And to my teen-age friends let me say that "dressing for yourself" does not mean you wear blue jeans to the Waldorf or shorts down State Street. Again, there's that subtle difference between license and liberty, between insulting or shocking the viewer or intriguing him with your attractive originality, between defending "the right to be sloppy" (and thus unfeminine) and growing up out of your long childhood rebellion. You see, when I say "dress for yourself" I'm assuming that you want to be a woman, and a beautiful one, or else you wouldn't be reading this book.

Then there are some women, not too many I'm glad to say, who seem to dress as much (if not more) to impress other women as to delight or please the men around them. Most of them work in fields which are strongly competitive (in movies, TV, the fashion field), and it does seem at times as if there was some sort of Olympics going on between the ladies to see who can be most phenomenally and "chic-ly" dressed. It seems to me that this sort of game usually defeats the competitors and that no one can win. You may emerge looking like you just stepped

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out of the cover of *Vogue* magazine or *Harper's Bazaar*, and you may wow the other women with your elegance, but you just might overwhelm the man you care about. He may be so impressed with the clothes that he can't find you in all that grandeur.

ANSWER:

YOU!

So here we are back at my grandstand position. It's the same one I started out with and I haven't wavered an inch since I first sat down to write the first page of this book. That unless you set



out to discover yourself and your own style—until you know how to be you, how to buy what is for you, how to create a look that is your own—you will never be able to reach your fullest beauty. And that conformity—even conformity to the dictates of high fashion and “good taste”—can be your enemy if it is not your brand of fashion and your brand of taste.

The first place to begin fighting conformity is in your own mind. Change your ways of thinking. Let the fresh air in. City women are, in general, much more receptive to new ideas and to trying changes in their fashions. As a small town girl I'm particularly aware of the problems and pressures of small-town living. The pressure to conform in most small towns is enormous. If the majority of women in your town still wear shapeless print dresses four inches below their knees and you appear on the streets in a shocking pink sheath that shows the bottom of your kneecaps you'll need courage—lots of it.

There's a silent conspiracy among some groups of women who are settled, who feel settled, and who think everyone else around them should feel and act settled and should not try to change or be different in any way. The women who might like to try their fashion wings a bit are naturally wary of offending this sorority of settled women. But these very women who feel that having achieved marriage and children they need no longer fuss or worry about their appearance sometimes run up against unexpected difficulties. Often their husbands are hungry for glamour and if they don't find it at home they seek it elsewhere. I know a true story that illustrates the point. Several husbands in a small southern town used to buy their wives fancy lounging pajamas about once a year or so. Their wives, each time, exchanged the pajamas for something "more practical." The saleswoman who told me this story swears that a few months later these same husbands returned to the store to buy more glamorous lounging pajamas—but this time they bought them for their new girlfriends.

GOOD TASTE—

SOMETHING YOU CAN LEARN AND DEVELOP

Many women do not change the way they dress because they have little confidence in their own taste, and so automatically gravitate to what is safe. But most people have got taste—much

more than they imagine they do. It just atrophies the way anything does if it isn't used.

What is taste? Taste is that funny little click that happens simultaneously in your eye and mind when you see two colors together, or flowers in a vase, or clouds arranged in your window, and you know you like what you are seeing. The more you increase your sensitivity to color, to line, to style in what you see, the more you develop a keen sense of fashion.

A developed sense of taste automatically drives a woman on to find the right dress, to discover the right color combination, or the right gloves or shoes for a suit. She won't stop till she finds exactly what she wants because she knows that only then will she feel happy in her clothes.

How does one learn taste? I still prefer to say you develop the taste you've always had, for like most talents, taste must be worked at to grow. But you *do* work at your sense of taste. You work at it a great deal more than you realize you do. Every time you pick up a fashion magazine, glance through the ads in a newspaper, go shopping in a department store, you are practicing your sense of taste, because you are visually and mentally selecting some things, rejecting others. Some appeal to you, others don't. But it helps a great deal if you begin to pin down the reasons you like certain clothes more than others. And it's important, because only that way will you be able to liberate yourself from your own little quirks, fears, and prejudices. Remember, when you go to buy a dress you take those psychological quirks with you. Nine times out of ten the withdrawn woman who wears drab clothing will buy another dull dress, not realizing that she is increasing her own personality problem by wearing the clothes she wears. The right kind of a dress, one that is not drab or dull, might actually help bring forth a little more courage with which to face life. Most women are highly affected mentally and emotionally by what they wear. Until you do understand

yourself and free yourself from your blind spots, your taste will be limited.

The fashion magazines and advertisements are two very important sources for developing taste. They educate and inspire. By seeing what editors consider fashionable you are kept up to date on what the world's designers and manufacturers are doing—of what is new and of what is available in clothes. The imaginative composition, the colors and coordinates invented by the editors and photographers should provoke any number of new ideas for you to try. For instance—perhaps you never thought of wearing a sheath without a belt, but the model in the fashion magazine wearing one has a build something like your own and it looks fine on her. Shocking pink and lilac? Sounds as if they would clash terribly. But, for example, on a dark-skinned brunette the effect can be quite wonderful. You won't try the sheath without a belt, of course, if you're overweight. Pale skin would be most probably washed out by the shocking pink and lilac combination.

The point is not to be a passive observer but a creative one. Enter into what you see. Think about it in relation to yourself. Don't run out and buy the same dress you saw on Elizabeth Taylor. But you might want to build on the idea of an all-white silk drapey thing—one that would be fine for your own figure. Or maybe it's only the color that attracted you. Or only a side-drape effect. Let the fashion spokesmen inspire your thinking about what to buy—but choose the dresses which are for you.

IS HIGH FASHION FOR YOU?

Do you have a swan-like neck? I don't. Are you about five foot nine inches tall and do you weigh about 105 pounds. (Heaven forbid.) Are you bosomless, hipless, thighless, and cheekless? (If so, you probably terrify your friends and family.) Don't misun-

derstand. I'm not knocking the gorgeous fashion models. They are certainly exciting to look at. But don't forget the extra ten pounds the camera adds to them, or the special sort of life they lead—which, by the way, a number of them give up for the more normal pleasures of living and looking less ghost-like.

So, please, don't buy a dress because some unnaturally thin woman whose gown fits perfectly (because there are clothespins holding it together in back) looked smashing in it. I'm happy to say that more and more women are asking why magazines never show a model who does *not* have a swan-like neck. Why not one, they wonder (and so do I) with slightly heavy legs, or a waist that is perhaps a bit larger than a pencil.

These high-high fashion styles that originate in Paris are trend-setting ideas. They point the finger to new ideas in clothing. Many of them are deliberate exaggerations meant primarily to inspire the imaginations of manufacturers and designers throughout the Western hemisphere. But many women take these styles too seriously. As far as I am concerned, some designers are just too extreme for ordinary day to day existence.

This is why I think that what I call a *modified High Fashion look* is probably best for almost everyone: clothes that are beautiful and that are exciting, but that are never *too* exaggerated. What we busy, energetic women want and need are clothes that are as feminine and as flattering as possible in which we can always feel comfortable but never out of place, and in which we get plenty of attention, but for the right reasons.

ATTENTION GETTERS: DESIRABLE AND UN.

Every woman wants to be looked at. It's a totally normal female desire. But some women dress only for attention and don't care how or why they get it. There are women who buy a dress knowing the dress will be the center of attention. I don't really

understand this. I think a woman should want to be looked at because she looks wonderful—not because she looks strange, grotesque, or ludicrous. A woman must learn to recognize the difference between getting attention for the right reasons and getting attention for the wrong ones.

Naturally a woman in a low-cut dress with a bottom that cups under her fanny will create a stir at a party. Of course the men are going to flock around her. But this is rarely good or lasting attention. She'd be much better off to have created her own brand of attractiveness even if it were less obviously seductive. In that way she would have drawn the interest of people who sensed what she really was—and not just the anonymous quality of sexiness. Besides, I'm convinced that a dress, any dress, is only as sexy as the woman wearing it. And by "sexy" I don't mean the size of her bosom.

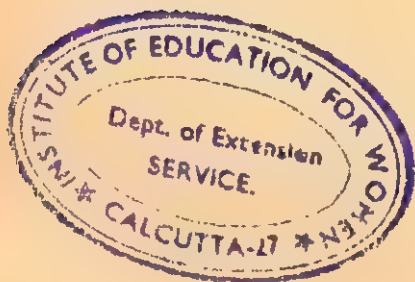
When I'm in Hollywood or at New York after-theater parties,



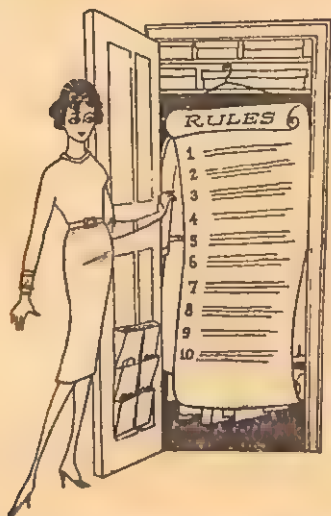
if I want to compete with the beauty-sex-queens of the country I do not try to beat them at their own game. It would be easy enough to get lots of momentary attention. Just don't wear anything at all, and see what happens!

I try to create my own atmosphere. I wear what I think expresses me. Then if I get attention I'm fairly sure it's for myself, and that it's something solid and lasting.

The clothes you want are clothes that will get you attention on your own merits, shift the game to your own ground. That's the first rule of any good sportsman, and attention-getting is the oldest female sport in the world. Don't be dragged off-base (off your base and on to somebody else's) clothes-wise. Be wiser. Be yourself. Be brave. Be individual. And don't be dull! I'd rather see you clanking down the street in a suit of armor, or wearing nothing more than hair as long as Godiva's—plus one pink hair-ribbon.



A CLOSETFUL — 10 RULES FOR A FABULOUS WARDROBE



Now that you know all the things I'm against, you may wonder just what I'm for, and you're fully entitled to know. So without further ado here is my personal fashion credo—10 fairly simple rules or goals toward a well-dressed you:

1. *A small but good wardrobe—one that is carefully planned.* Junk or store your unwearable clothes. Pull out the clothes you don't wear because they're too long, too short or too tight and alter them. Reserve a whole day, if you possibly can, for the project. Next, see what's left. Now you'll be able to. Make a list of what you have, if lists help you think.

Arrange your closet by seasons. Then by colors. Try and keep matching accessories (belts, scarfs, jewelry and gloves) on the

A CLOSETFUL—10 RULES FOR A FABULOUS WARDROBE

same hangars or nearby the clothes they're worn with. Only after you've composed this clear picture of what you own and actually wear can you decide if, and what, you need to buy. Most closets are so cluttered and badly arranged it is amazing what you discover once you've straightened them up. But please get rid of your white elephants even if they were once your pride and joy and cost some phenomenal amount. Rummage sales, charities, underdeveloped countries and the like can all make better use of them than you can now.

Mentally review the routine of your life and see what items of clothing you really lack. Most women, no matter how often they shop, find that they have too much of one kind of clothing, not enough of another. You may have too many party clothes, not enough street wear, or vice versa. Perhaps you have blouses, lots of pretty ones, crying for a good straight black skirt, which would almost solve your needs for daytime clothes. Or a suit equally desperate for a new jersey. Or a cocktail dress you've never worn because you never got around to buying shoes to go with it. And so forth. Fill in the important gaps. Only then will you be ready to think in bigger terms. A new fall suit? A good wool dress? A winter coat that will give all your winter clothes a fresh look. Always keep the basic questions in mind: What do you really need? How much can you spend for it?

2. *Basic clothes in a popular price range that give wide possibility for individuality.* By this I mean clothes that are simple, exciting but understated, that fit into your life and that you can make truly your own by the way you accessorize them. This calls for dresses and suits that are classically cut, with unbroken, uncluttered lines—clothes which challenge your imagination to add your own kind of special touches: a scarf tied at the side of a round neckline, a red sash on a pink linen sheath, arresting jewelry and color-complementary shoes and bags. Basic clothing

must fit into your life because it can be dressed up or down, and because it automatically sees you through a day that begins with shopping and ends with cocktails. (More about basic clothing in a later chapter.)



3. A *non-fussy, non-gadgets wardrobe*. This may seem to be another way of saying what I've just said, but there are women who are seduced by dresses decorated with rhinestones or bows or feathers or heaven-knows-what. Millions of those plastic pocketbooks with gaudy appliques have been sold. There are hats that look like a double banana split and which the women who buy them often wear, with heavy doses of make-up, jewelry, and furs. My advice in such cases: PLEASE, ladies, don't compete with the circus.

4. *Clothes that are not enslaved by the current fad or fashion.* (And thus, clothes that will not be outdated the following season.) Select garments that are beautiful in themselves and there-

A CLOSETFUL—10 RULES FOR A FABULOUS WARDROBE

fore wearable for years to come. Dresses that can be quickly tagged "the trapeze," the "brioche," "the Empire," the "new look" (which usually gets old rather quickly), inevitably become "last year's." This does not mean that you should ignore the current fashion. I think women more or less must stay within the boundaries of the current fashion *trend*. A long skirt looks terrible when everyone else is wearing short ones. Some styles are simply out of mode. We are social creatures and few among us would feel comfortable in a hoopskirt with everyone else wearing a slim short sheath. But a modified version of the latest fashions is a much better investment than an extreme model. And don't let the saleslady intimidate you by saying "But everybody's wearing it!" When someone says that to me I'm certain I'm not going to!

5. *Clothes that you wear—not clothes that wear you.* You don't want to own dresses that are remembered longer than you are. Very few women can carry sensational clothes and hold their own. Most fashion models wear their high-fashion clothing only when working or looking for work. Do own a few pieces of fabulous clothing, but choose them carefully and be sure they are right for you.

6. *Clothes (in a price range you can afford) made of materials that drape well, wear well, clean well.* The most important thing about a dress is the fabric it's made of. Good fabric tailors well, but if the fabric is not good the most careful tailoring cannot give the clothes long life. Crêpe, satin and velvet require expert tailoring, detail, lining, and there are no good synthetics of these fabrics. As for synthetics, wools, silks, peau-de-soies, nylons, dacrons, and an infinite number of combinations of these and other new man-made fibers, have brought glamour and luxury into the lower price ranges.

7. *Clothes that are well-made.* Do become sensitive to how the clothes you buy are made, before you buy them. Look at the details. See if the seams of the dress are pinked and then roll-stitched. Rough unfinished seams are the sign of a cheaply made garment. Good zippers usually mean a good garment. Lined skirts, once the sign of expensive clothes are now available in low-priced fashions too. Inside hook closings that insure good fit around the waist, tiny straps that attach to your bra straps securing the drape of a bodice, hand-finished button holes, the cut of an armhole—these are some of the marks of good clothing. So is the drape of a bloused back, the perfect smoothness of a skirt. And the quality of all details: the buttons, lace, ribbon—all add to or detract from what you're wearing.

VARIETIES

OF THE FEMALE FORM

Just about all female adult figures can be put into one of the following categories: Tall (over 5' 8") and thin, tall and medium, tall and heavy; Short (under 5' 3") and thin, short and medium, short and heavy; Moderate height (from 5' 3" and 5' 7") and thin, moderate and medium build, moderate height and heavy build. Of course there are many variations for each type. Some women would be called very short—if they were say, under five feet tall. They could classify as very tall if they were over five feet eleven inches. And in any event the parts of the body vary widely. A woman may be thin-hipped and heavy bosomed, narrow shouldered and big bosomed, large hipped and flat-chested, and so forth. Now because we, almost all of us I think, do have in mind what we would call "the ideal form," it is important to know a few general rules of proportion which can help anyone with a figure "problem" to come closer, or to seem to come closer to this ideal. It may relieve you to know that the measurements of the ideal lady of all time, according to the art connoisseurs are as follows:

A CLOSETFUL—10 RULES FOR A FABULOUS WARDROBE

THE IDEAL BUILD

Height	Weight	Shoulders	Bust	Waist	Hips	Thighs
6'8½"	?	19"	50"	39"	51"	?

These are not figures taken from Marilyn Monroe's tape measure—though I don't think hers are too different. They are over two thousand years old, derived from a lady a bit older than any of our movie queens—Venus de Milo. The figures may seem high, but it's the proportions that count. By our standards Venus is a bit narrow-shouldered, broad-hipped and too "waist-y." But she has survived the test of time and she is considered beautiful by all standards.

Before listing some basic laws of proportion which can bring you closer to this "ideal" in the eyes of those who see you, I want to say for the record that a woman who thinks individually and who is not afraid of stepping outside the "norm," or of redefining the "ideal" in her own image, may choose to violate some of these rules, and can still emerge looking beautiful in her own way, which is, after all, the real goal.

These simple, and almost painfully obvious laws of proportion have been foundation stones of artists since the caveman drew deer and buffalo on his wet stony walls. They may seem like things a two-year-old would know but since there are so many of these laws broken every day, they should be read and re-read:

Vertical lines are slimming, this means seams, button closings, sleeve endings, all details and decorations as well as any striped prints or fabrics.

Horizontal lines are broadening, all the above-mentioned if run horizontally instead of vertically.

Diagonal lines are universally flattering

Unorganized detail or clutter distract the eye

Light draws attention and as such may be fattening.

Dark de-emphasizes and escapes attention and as such is almost always slimming.

Next, I've boiled the infinite number of body types down to the four most common "problem" figures and listed some more specific rules of dressing.

TOO TALL?

If you're five-feet seven or over you're considered tall, but whether or not this is a "problem" depends on your attitude, your posture, and how you dress. Juno, Jupiter's wife and Queen of Olympus, was proud of her height. So were the beautiful Amazon women. Never dress as if you were embarrassed about your height. Your posture should be regal, and better than other women's since you are more in view. If you are of medium or thin build, there is almost nothing you can't wear. All the taboo clothing—the horizontal stripes, full skirts, draped or blousy dresses, big prints, heavy jewelry, big bold earrings—are for you if you like them. If you tend to be heavy better observe some of the rules that apply to the plumpish even though you can better carry the extra weight because of your height. Below, some more things you can wear, some that you probably can't.

YES

NO

Fabrics—best of all, bulky nubby ones	Severe, straight
Soft lines	Short waists
Gored, pleated, flared or full skirts	Vertical stripe
Lowered waists: (tunics, peplums, longish jackets)	Long, tight-fitting sleeves
Wide belts, Large collars	Dangly jewelry, pocketbooks, umbrellas
Medium heels	Fringed dresses, jackets or skirts

A CLOSETFUL—10 RULES FOR A FABULOUS WARDROBE TOO HEAVY?

This is not a question that all women answer honestly, or sanely. I have heard women *and* men in this country who consider themselves, their wives, or their friends "fat" if they were not bone-skinny. The "rail-look" which we've become accustomed to seeing in magazines and movies is an artificial one. Your bones are supposed to be covered with flesh. A woman looks better with hips and a bosom—and an 18-inch waist went out with Scarlett O'Hara. My teen-age friends weep if they can't circle their waists with their hands. They pull their belts in so tight that they faint. I'm against all this worship of the fleshless form. But I am also opposed to fleshy jowls, extra rolls of fat at the waist or wherever they are not necessary. Begin to get rid of them by exercise, diet, sleep and real health. Start heading for that "ideal" form. But in the meantime. . . .

YES

Dark simple clothing
V necklines or diagonal lines
across bosom and skirt
Vertical lines, details, cut
Coat-dresses
Self-belts, dark, quiet, slim
accessories
Rounded natural shoulders
Simple tops, simple neck-
lines
Clothes a bit larger than size,
Nothing tight

NO

Too-tight clothing that
shows all your bulges
Horizontal lines
Short jackets, wide belts
Big prints, bold colors
Overly obvious accessories or
clutter or detail
Too-short skirts
Padded shoulders
Belts (or any horizontal
body-break) in contrast-
ing colors

A CLOSETFUL—10 RULES FOR A FABULOUS WARDROBE TOO THIN?

Many people today don't think this is possible. I do. Angular, skinny women look dangerous and some men are afraid they may get cut up if they get too close. Actually, in many parts of the world a skinny woman is considered less attractive than a woman who is ugly and old. A skinny woman looks impractical to some people—as if she might die off quickly, or have trouble keeping house and bearing children. Actually this is untrue, as thin people far outlive fat ones, and the strongest most energetic women I've ever known usually look as if a mosquito could knock them down. Nevertheless, the too-thin look is a problem—one you can cure by diet, lots of sleep and exercise and which you can hide from the world by careful dressing, as follows:

YES	NO
Fabrics with body or thinner fabrics that can be draped fully	Thin, clinging, undraped fabrics
Light colors, bright colors	Very décolleté tops
High-standing or wrapped necklines	Plain tops, long tight sleeves
Scarfs, fill-in jewelry if neckline is open	Clothes with obviously vertical lines or stripes
Lots of bracelets	Slim skirts, tubular dresses, straight longish coats
Clothing with details (pockets, drapery, lace, darts, etcetera)	Long, pendant-like jewelry
Sculpted figure by emphasizing your waistline	Long, thin accessories
Short full or flared skirts	
Skirts shirred or gathered at the waist	

Wide belts

Padded hips and peplums

Skirts cut on the bias

TOO SHORT?

If you feel short you'll look shorter. Carry yourself tall, cherish your own smallness, and play up your petite look in the way you dress. You will have to stay on the thinnish side to look your best. Any tendency to extra weight will be more apparent on you than it would be on a taller girl, and less attractive. But at your right weight you can choose clothes that will make you seem inches higher. The secret is to "dress tall" as John Robert Powers, long-time impresario of fashion models, puts it. Even if you are thin, choose clothes that have a narrow vertical cut to them. Extend the length of your legs by wearing high waisted tops, and. . . .

YES

Silhouette slim and simple

One color whenever possible

Shortish jackets (e.g. boleros)

Skirts a bit longer than average

Smooth fine-falling fabrics

Neat smallish accessories

Good shoes with medium-high heels

Light stockings, light shoes

Princess lines, flaring lines

Proportioned clothing

NO

Full skirts

Bulky coats or jackets

Padded shoulders

Clutter or too much detail

Longish jackets, three-quarter coats, tunics, peplums

Big splashy prints or geometric designs

Large accessories

Flat heels (or rarely)

Big hats, big bags, or big jewelry

Bulky furs or wools

I hope some of these observations are of help to you—but remember, in the final analysis, you have to be happy and satisfied with how you look. No one else can do that for you.

8. *Clothes that are rich and imaginative in their use of color.* At last color has come into its own in the so-called "civilized" countries. "Primitive" peoples, inspired by the hues of flowers and the plumage of birds have always used bright, beautiful colors in their dress. But, until recently, people in the more developed countries seemed to think the use of vivid colors in their clothing was vulgar or in some way not in good taste. Now we have emerged from the long years when black, brown, gray and good conservative combinations like navy and white presided over women's wear. Not that any of those solid staple colors have lost their immense usefulness. They are still the bulwarks of fashion and necessary in any wardrobe. But Paris and Florence, the two ruling cities of fashion have shown collections in the past few years that are ablaze with color, and now the racks of clothing in our department stores resemble the interior of a Turkish harem . . . sun yellow, bright blues, vivid orange, blazing pinks. And winter fashions are only a trifle less brilliant.

Ask yourself a question. Are you making use of this infinite palette of colors to make yourself more beautiful? Or are you sticking to a few "safe colors" in which you feel sure no one can possibly accuse you of being garish, or of seeking too much attention. If so, remember:

a) All sorts of tests have proved that men, no less than bulls, are responsive to color. Green is reputedly soothing, violet is cooling, blue is thoughtful, pink is provocative.

b) Colors can accent and mold your figure when used skillfully, by highlighting areas, lowlighting others.

c) Color creates illusion. A girl in an ice-blue-and white dress, provided the rest of her is well-kept, immediately creates an impression that is thirst-quenching to the eye, so to speak. A spring-green is uplifting, seems fresh and happy. White is

traditionally, but also visually, pristine and pure. Though against a deep tan, if the dress includes a daring décolleté, it becomes undeniably sexy. Black is sophisticated and chic—though it can also seem somber and depressing to some people. Pink is a young color—maybe a bit too sweet on older women. I only want to suggest that color is an important part of the image you create.

d) Choosing the right colors for you. It is crucial that the colors you select complement and blend with your own skin tones. Fashion and color experts say that almost all skins fall into one of three skin-color groups: *cool skins* (which have blue undertones), *warm skins* (which have yellow undertones), *neutral skins* (which have pink to beige undertones). If your skin is cool, so to speak, the best colors for you will be those that have some hint of blue in them—violets, blue-reds, blue-greens, whites. Warm skins should draw near those reds and greens that have yellowish sunny shades to them. The *neutral* skins are free to wear either group. Only the trial and error method will show which colors are most right for you.

e) A color-balanced wardrobe. Here's one good way to get a quick clear picture of your color wardrobe. Open your closet door and look not at the clothes but at their colors. What is your first impression? Is the vista a dull one of grays, blacks, and browns? How many brighter colors meet your eye? You may be surprised at what you see. Many women have never realized how much they stick to the dark colors until they have tried this little experiment. Dark colors are wonderful, basic, chic, and practical but a wardrobe overstocked with them means you are not taking advantage of the wide range of brighter tones in the color scale. Besides, a color-balanced wardrobe is a young wardrobe, and the right wardrobe for a young woman or any woman who "thinks young."

f) Your colors. Discovering your colors will help decide the future of your closet. Perhaps you have avoided more vivid color

until now because you really are not sure which colors are best for you. The way to find out is to begin wearing colors you like. Then tally the reactions—your own and those of your friends. You may find you look especially good in one particular color—that it expresses you, or your state of mind, or the state of mind you'd like to be in. Many women go through an entire season in one color. A woman might choose to wear green, for instance, for an entire spring because she is happy, perhaps in love. Or she might choose green because she is not so happy but feels the fresh spring color may change her gloomy sentiments. And she is not wrong to do so. For the truth is that we women are tremendously affected by what we wear. Seeing a brighter more colorful you in the mirror, knowing that this is the image you are presenting to the world, somehow gets inside and manufactures a little real inner brightness at the same time.

g) Learning to use colors in your dressing. It is possible to develop a sense of color and taste. You are capable of becoming far more sensitive to what you see than you are now. Observation of nature's combinations, for instance, is unparalleled. It's the source fine artists have always used. But since the top fashion designers, and the fashion magazine photographers and editors do too, you can heighten up your own color sensitivity second-hand, if you prefer, by studying fashion publications. Still it's only once you've taken your courage in your hand and begun to try colors together by yourself that you will get the feel of color coordination—a bit of the same kind of color sense designers and window decorators have. Seeing the change a scarf or an unusual pin can make on a dress or suit will do more to bolster your perhaps tentative tastes than will passive reading.

9. *Clothes that are for you.* There is no one else quite like you in all the world. The things you like, feel and think—the way you look. All this is you. It used to be popular to categorize women as "the young vivacious type," "the sultry vamp" and the "demure sweet thing." We've grown up in our thinking a bit since

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then and we know that you can't pigeon-hole a human being that easily. A woman has and should have many sides to her character, and she should show these different aspects in the way she dresses. Deep down a woman wants to do just that—but she often lets fear and conformity "sit" on her. Today with the huge variety of lines and colors to choose from she should feel bolder.

We tell people an enormous amount about ourselves in the way we dress. Our clothes declare us joyful, curious, sensitive, happy, feminine, creative, assured or, on the other hand, lacking in imagination, insecure, timid, humdrum.

Your clothes ought to be extensions of your personality. They must fit your form, compliment your lines, flatter you with their colors.



10. *Clothes that take advantage of modern design.* There are drip-dry, unwrinkling, easy-packing, strong, permanent pleated, dye-fast, lightweight, beautiful fabrics—and wonderfully cut and inexpensive no matter where you live in the United States. Don't ignore them! They are among the better innovations of the twentieth century.

My Fashion Credo

Here are all 10 rules on one page, just in case you want to clip them, slip them in your purse, and take them with you next time you go clothes shopping.

1. A small but good wardrobe—one that is carefully planned.
2. Basic clothes in a popular price range that give wide possibility for individuality.
3. A non-fussy, non-gadgets wardrobe.
4. Clothes that are not enslaved by the current fad or fashion.
5. Clothes that you wear—not clothes that wear you.
6. Clothes (in a price range you can afford) made of materials that drape well, wear well, clean well.
7. Clothes that are well-made.
8. Clothes that are rich and imaginative in their use of color.
9. Clothes that are for you.
10. Clothes that take advantage of modern design.

BASIC AND NOT-SO-BASIC CLOTHING



A basic wardrobe is made of the most necessary and most used items in your closet. They are your "dependables"—the clothes you count on to see you through the year. This is why they must be carefully planned for and chosen.

Basic clothing should be basic, but should certainly not *look* basic. While long on practicality, they should always be equally strong in beauty. Every piece of basic clothing you possess or buy, be they many or few, should be: 1) simple and classic of cut; 2) well-made and of good strong fabric; 3) practical (easy to clean and care for); 4) capable of vast accessorizing; 5) *something you like!* (no matter how long it takes you to find it or make it).

Because these basics are the bulwarks of your wardrobe, shop-

ping for any one of them is a major undertaking. Start off with some definite idea in mind of what you want, and if you are convinced that it is what you want, do not let the saleslady talk you out of your ideas and into hers. (She might just be pushing something that hasn't sold well.)

Take your time. If you don't see what you want right off, wait. Don't take second-best. Don't compromise or you'll compromise years of wearing-pleasure. Even worse, if you really make a boner, you'll end up giving the clothes away and be out the money you spent.

If you succeed in buying basics that have all the requirements I mentioned—particularly the last one—the rest of your wardrobe will almost definitely be right too. You will want every other piece of clothing you buy, no matter how small, to be equally attractive. A good foundation, which is what the basics are, is the best incentive I know of for creating a beautiful wardrobe.

No, I don't think one bad choice is tragic. It's all too human to err. There are times when a dress or suit looks wonderful on you in the store's dressing room (flattering mirrors?), but never rises to that peak of beauty again once you get it home. Time, experience, a wary and discriminating eye will eventually lead you to victories, I promise.

My list of basic clothes is geared a bit more for the life of the city woman or the suburban woman (with or without a job), than it is for the rural housewife. Women who know they lead a limited social life and that their needs run more towards house-dresses and casual-wear (such as slacks, strong skirts, jackets and sweaters), should naturally select only those items they can really make use of. But since more and more rural areas in the United States are becoming suburban in character, the fashion needs of more and more American women seem to be getting closer together too.

The 7-8 Essentials of a Basic Wardrobe
(Consider 1 suit, 1 dress, or 1 skirt optional.)

BASIC AND NOT-SO-BASIC CLOTHING

- 1 good basic coat (wool)
- 2 suits:
 - 1 warm winter-weight
 - 1 lightweight wool or knit
- 2 dresses:
 - 1 one-piece wool dress
(unless for tropical climate)
 - 1 suit-dress.
- 2 skirts:
 - 1 lightweight solid color straight
 - 1 heavier tweed or plaid (straight or flared)
- 1 cocktail dress

Since you want your clothes to complement each other, because you are aiming for a harmonious and beautiful effect, be sure you coordinate your basic wardrobe according to color. Think in terms of the following color rules:

1. *Simplicity* Your basic clothes can only be accessorized interestingly if they are of simple basic colors. The over-all look of any outfit should be dominated by one color. This is true no matter how many touches of different colors you may add.

Some colors are more eye-catching than others. Touches of white on a dark outfit give the effect of a neon light on a dark street. Shiny black beading or any sort of light-reflecting fabrics capture attention way beyond the measure of their actual size or proportion. But all these special effects should be at your beck and call—and they can't be unless your basic clothes serve as background for them. So keep the colors simple. Prints, details, fancy fabrics, too-bright colors make so much visual noise that it is almost impossible to add anything to them.

2. *New, practical, colors* Your age and the kind of life you lead ought to decide the color future of your basic clothing. I see no reason why a college girl, a young matron, or a career girl should stick to what we used to think of as the "practical" colors

—black, navy, brown, or gray. Pale-pinks, beiges, blue-grays, topey browns, tones of olive or forest green, lilacs, may require a bit more care to keep clean but in any one of the fine new easy-wash, nonwrinkling, fast-dye fabrics they are I think just as “practical,” every bit as “right” and a great deal more enjoyable to almost all women.

3. *Buy clothes that catch up with today* I think the new fabrics with their permanent pleats, easy travel-ability, non-ironing, quick wash, quick-dry talents have changed many of the old rules about basic clothing, and have enormously enlarged the scope and possibility of what we can wear. What happens, however, is that there is, what anthropologists call a *culture lag*. It takes us a while to change our habits and to catch up with the realities of scientific inventions. This is why many women, especially in rural areas, continue to follow the old rules about dressing, even though those old rules which were soundly based on the difficulties of caring and cleaning for fabrics that had much less flexibility than the new ones do, are actually outmoded.

Safety Measures Here are a few look-ahead precautions you can take to help insure the survival of your good clothes. Most of them must be taken at the time you buy them:

1. See that your dress (or coat or suit) has seams big enough to be let out (should you, horrors, add a pound or two).
2. Have a hem with enough leeway to go up or down.
3. Be sure you get one or more extra buttons (especially if the buttons add much to the beauty of the garment).
4. See that you get matching yarn if your garment is knit.
5. Secure washing and ironing instructions attached if the fabric requires some special care.

YOUR BASIC COAT

I'm not sure that it is possible for one coat to serve all the purposes of any woman. A coat that looks casual in the daytime

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is rarely one that will look glamorous enough at night to go over a shimmering cocktail dress. It is generally assumed that a black, simply-cut, free-flowing coat with cowl collar or with no collar at all will fill the bill. I do not think such a coat is the happiest choice for morning wear. I have very often seen women force themselves to believe that they were satisfied with that one coat over velvets and silks as well as over skirts and sweaters. But the plain truth is that by making one coat serve all your outfits you will probably end up disliking the coat for all purposes. Pick your coat for the life you live most of the time. Then, for the fancy occasions that do arise, you can use a stole which, for at least half the year, will be warm enough and as attractive as any coat. I am a great fan of the fuzzy mohair stole, or, for very warm weather, of the beautiful Indian or Greek fabric stoles.

Besides a stole, perhaps you can supplement your basic coat with an inexpensive velvet cape or coat. Though they seem featherweight they are usually lined with milium or some other fabric chemically treated to retain warmth. These serve the purpose of raincoat, day-coat, or opera cloak at the same time. So many of the new raincoats are dazzlingly smart, moistureproof, sufficiently warm for anything but below-zero weather. I seriously urge any woman working with a modified clothes budget to buy one of these "raincoats" which can serve as dressy coats as well. They come in velvets, corduroys (in floral prints as well as in a wide range of solid colors), in knitted jerseys, in treated lightweight wools, in blended fabrics. Many come with zip-out alpaca linings which greatly add to their year-round usefulness. I have seen awfully good-looking ones for as little as \$16.

Now, back to that basic coat.

Your basic coat should not be a bore. What you want is a coat of strong warm fabric, well-lined, cut amply enough to go over suits without seeming bulky (especially if you are not thin or excessively tall), simple enough to be worn with interesting accessories. But you must have a coat with some style and drama

of its own, a coat with cut, dash, a coat that in its own way does as much for you as your favorite dresses do. Styles change but the greatcoat, which accentuates a woman's frailty, or the Chesterfield, which gives a clean and classic look are always good taste and attractive. Some of the new cape-coats are exciting and equally practical.

To remember: If your coat has a wide cowl-like collar, be sure it is cut to lay flat so you can wear other kinds of headgear. Be sure the coat is as simple and bare of detail as possible so you can add stoles, scarfs, pins, even buttons when you want to. When you buy your coat think of those cold cold days and don't be too drawn to coats with shortish sleeves, open necks (that can't be closed), fabrics that are not really warm. Rich tweeds, nubby wools, heavy worsteds, and broadcloths are your best bets for strength and warmth.

The color of your basic coat depends very much on the colors of the rest of your wardrobe. If your other clothes are very colorful, a subtler or darker solid-colored coat might be a good stabilizing influence. And bright colors peeping from under navy blue, dark gray, wine, black, or beige makes an attractive effect. If, however, most of your dresses and suits are darkish or of low-intensity colors, a brilliant coat can raise the color-morale of your entire collection.

THE BASIC SUITS:

Suit 1—A Warm One A warm wool suit, wearable in temperate climates (which includes most of the U.S.) throughout fall and in the early part of spring is a "must." It must be the kind of suit you can dress down for office use (or neighborhood chores) and up for dinner dates and the theater. A truly classic suit is equally at home in the country or the city and is easily the mainstay of a travel wardrobe.

Choose your fabric from nubby wools, tweeds, broadcloths,

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heavy worsteds, blends of mohair or cashmere and wool, camel's hair, flannels. The quality of your suit is also determined by the workmanship.

The most wearable suits are usually those with fitted or semi-fitted jackets and slender lines. The skirt may be gently flared, but a too full skirt makes the suit of limited use, as do box-jackets or costume suits. Keep it *simple*. Avoid contrasting trims, fur, novelty buttons, tricky details.

For best comfort, I suggest a well-lined jacket and skirt, long (preferably wrist-length) sleeves, a high collar or one that can be worn that way, a jacket that can be closed.

Suit 2—Lightweight Buy your second suit with thoughts of those in between, not-hot, not-cold days in late April or early October. You can always wear it under your coat when the weather is cooler.



Allow for more styling in this lightweight suit than in the winter one. Soft worsteds, light tweeds, flannels, blends of wool with lighter fabrics take well to fitted or semi-fitted designs because they are pliable. If you want a suit to see you into summer, or if you live in a warm climate, think of nubby linens, Shantung, textured weaves, rough-finished blends of wool and silk, any one of the new synthetics.

Knitted suits are becoming more and more popular for use as lightweight wear, and for good reason. They are strong, easy to take care of, and extremely flattering to any woman without major figure faults. Terrifically good-looking knits (many of them imports) are now available in stores at moderate prices. Do try one, just to see how you look. I can practically guarantee your delight.

Your lightweight suit ought to be, I think, of lighter color than your winter suit; almost any color, provided you look good in it and it is not of an overpowering intensity. You still want the over-all effect to be simple, but at the same time fresh, young, and gay. The pale suit is always young looking and attractive, and lends itself wonderfully to accessorizing. There are some small checkered plaids that stay in a one-color range (e.g. white, beige, and light brown, or white, pink, and lilac), give a one-tone effect, and can still take a good deal of accessorizing without seeming too busy.

Either one of your suits should look as well without a blouse or sweater beneath the jacket as they do with. A semi-fitted hip-length jacket allows you to wear a lovely overblouse or, jersey; a closely fitted jacket does not.

DRESSES

BASIC ONES

AND LESS SO

What we call basic dresses are ever-popular not only because they are smart and practical but because they are fun. They dare you to change them in a hundred ways, and more and more women tuck a change of beads, an extra scarf, and dressier gloves into their bags (which, these days are big enough to be trunks anyway) for purposes of transformation.

Choose a dress that can be chameleon-like. A perfect basic dress has one kind of chic in the morning—it can be worn with

flat heels, sporty scarves and belts—but in the evening, the same dress accompanied by richer jewelry, satin shoes, dressy gloves, an elegant stole, should be literally unrecognizable as the same dress. The key to your choice lies in its simplicity. Learn to recognize it when you see it; a simple top, a clear plain neckline, the skirt slim or slightly flared as little detail as possible, and preferably in a solid color. The skirt may have a few simple pleats.

If your dress is meant for cool weather, pick a soft strong wool, or one of the sheer ones. Try for a dress that's lined, at least in the skirt. Be sure the skirt allows you walking and sitting room, that the armholes are well-fitted and roomy. As for color, bear in mind that if it is too bright or intense you will be limited in what you can do to change the effect—for anything but the plainest accessories would be overwhelming.

As for style, the most transformable style of all is the fitted or semi-fitted sheath—with long or moderate-length sleeves for winterwear, sleeveless for summer. These very simple dresses can be worn with or without belts; they take kindly to jackets of all lengths or jacket-sweaters and make an ideal background for any sort of jewelry, gloves, scarfs. They come in sheer wools and knits for winter, in rayons, cotton, silks, Shantung, linens and all the new chemical, man-made fabrics for summer.

A knit sheath, with or without jacket, does more for a good figure than any other type of dress I know. In black or navy, it is amazingly slimming if it is not worn tight. Knit clothes today come in a wide wide variety of styles, but many of them do fit the term "basic." A majority of them fall into the category of what I've listed as a second basic dress need: the suit dress.

THE SUIT DRESS

A suit dress is really part of the bulwark of a woman's wardrobe, be she city girl or country girl. A suit dress can go any-

where. It is the basis of a summer or fall travel wardrobe. A simply cut suit dress of strong fabric serves many purposes throughout the year. Select a fabric heavy enough to give you some warmth and protection from the wind and whims of spring and fall. Remember, if your jacket is long enough you can top it with whatever you want: sweaters, long-sleeved jerseys or blouses, or a sleeveless little long blousette for a hot day (with the security of your jacket for the cooler evening).

Again, look for simplicity of style—a plain neckline so you can add scarfs and jewelry, a straight skirt, absence of fuss, a semi-fitted jacket. A textured weave or a subtle herringbone can be just as useful as a solid. So can any of the rough-finished silks, Shantung, linens, wool blends.

The silk suit is, I think, unparalleled for a certain kind of casual elegance. The richness of silk, however, demands your suit-dress be simply cut. A straight skirt with a hip-length collarless cardigan top, the neck cut high and round or V-shaped would be gloriously flattering on anything but a painfully thin woman.

A jacketed dress, while extremely useful in its own right, cannot strictly be called a suit dress, and is less basic in that there are far fewer changes you can make with it. Nevertheless, a self-jacketed dress is an outfit rated high for its comfort, usefulness, looks.

A word about skirt lengths and skirts. Now that the short skirt appears to be with us—it has passed the two year test which means it was more than a passing fad—we women must squarely face the problem of sitting. Whatever happened to modesty? Wherever I go—in busses, restaurants, theaters, I see girls, perfectly lovely neat, fine-looking girls, showing as much as three inches above the kneecap as they sit. Maybe I'm old-fashioned, but personally, it looks terrible to me. The short skirt—I'm not talking about the ridiculously short ones that are well above the knee even when worn standing—carries with it the responsibility

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of knowing how to sit in it without looking half naked. You can not cross your legs in the new skirts, ladies. Accept the fact. The designers were first to admit it. Nor can you, with good results sit with your knees straight together and facing front. The only way you can sit in a short skirt and still look like a lady is with your legs together and swung gracefully to one side or the other.



As for the length of the skirts of your clothing, the current fashion is—short. How short is up to you: Cover your kneecaps if you're out of high-school. An inch or two below them adds dignity but cuts down a bit on the high-style. It's the proportion of your legs to your body that really should determine how long you wear your skirts. A short-legged girl looks less so in a well-styled short skirt. But a longer skirt can make a short girl look a bit taller. There's no substitute for trying on one of the short skirts, if you haven't already, and seeing how you look in it. The general consensus of opinion seems to be that the new short

skirts are flattering to all except girls with problem legs (very heavy, bowed, etc.).

My legs are far from perfect, but I discovered that wearing a skirt longer than the current vogue called far more attention to them than going with the tide. Then, once I began wearing short skirts, I became terribly fond of them—even of the way my legs look in them. And why, oh why do so many of the women who live away from the big cities go on wearing skirts almost down to their ankles. Whether or not the reason is that we've become used to seeing short skirts, the fact remains that those long ones make even young women look like their own grandmothers. I refuse to believe they really want to. And it only takes a few minutes to do a hem once you've made your mind up.

THE LESS BASIC DRESS

Since dresses are a delicious topic of conversation even when not so basic, let's talk about some of the less adaptable dresses you own or may want to.

A *costume dress* is one which is styled around an idea expressed in cut, detail, and sometimes has special accessories that come with it. The best example of a costume dress known to all is the sailor dress. The sailor dress has been a part of fashion so long it has fully earned its right to be called a classic. Variations of the sailor dress are worn by women from two to fifty. Almost all come in sailor-colors, that is red, white, blue, or navy, have a big sailor collar with (or without) stars, other decorations, gold brass buttons, braid, matching scarfs, or what have you—but all based on the sailor's jaunty uniform which has evidently been attractive to women whether on the sailor or on herself for over a hundred years. I'm sure you can find photos of your grandmother or great-grandmother wearing one in an old family album.

The appeal of the French school-girl dress lies in the combi-

nation of demureness and—well, something a bit less than demure. I've seen one recently that I felt sure few men could resist. It was of black lace and had a large white organdy collar. The collar was appropriately school girl and demure, but the peekaboo lace was undeniably seductive and a fine boost to anyone's feminine morale, yet it had that covered up look which so many women do like in their dressier dresses.

Some costume dresses, or costume suits, come with fur collars and cuffs, special torches (buttons, jewelry, a scarf, etc.) without which the dress or suit loses something meant to be part of it.

There are also what I call *mood dresses*—dresses intended to express the special temperament of a woman. They may be "whimsical," pixie-ish, dramatic—but please, ladies, don't buy a dress that tries to make you look as adorable as a four-year-old with ribbons in her hair. Beware of dresses that have bows, frou-frou, petticoats, too many ruffles. Details like these require the subtlest and most talented sort of designing to come off well.

Some dresses are meant to make you a siren—which brings us to the topic of cocktail dresses.

COCKTAIL DRESSES

I simply cannot think of a cocktail dress as being "basic." Of course, if you own only one, you want a dress that can change its look from time to time. Sophisticated simple lines and clear solid colors will not fail you. As for fabrics there really is no rule anymore. I have seen cottons look elegant at a really snazzy party. It's the combination of cut, fabric, color and you that tells the story.

Even in a cocktail dress I think it important that you feel comfortable and right. I, for instance, do not feel comfortable in a low V neckline. Many of my friends say I look well in it. I may, I may not. But the fact remains that I am not happy in

that kind of a neckline, nor do I feel comfortable in any dress which shows too much of me. In that kind of dress I spend the whole evening holding my bag in front of my bust. I do not consider myself prudish. I simply know that I am not relaxed in a deep décolleté nor will I allow public opinion or the current fads to sway my beliefs or feelings. Never permit public opinion to destroy your belief in yourself or in what you know you know.

There are some women who can not feel comfortable unless they are wearing a Balenciaga or a Traina-Norell dress which is all very well if they can afford it. But, happily, the poorer woman who can not afford an original top designer dress can buy that same look today, if not the dress itself, at much less money. There are wonderful copies of such dresses on the market now. You can pick up a "Dior" copy and a good one for as little as \$25.00.

THE UNFORGETTABLE DRESS

I'd like to think that every woman does or will own one of these. But it has been the experience of most women I know, including myself, that when you set out to find a devastating dress you do not find it. That very special dress, the one that makes you look simply sensational, is, like most of the wonderful things in life, something you stumble on unexpectedly. You've accompanied a friend shopping at a time when you didn't need a thing and hadn't the remotest interest in buying a dress and there it is. You've been in a wild hurry to make a bus when a glimpse of fabric in a store window caught your eye, sent you back for a second look and the immediate and fateful conclusion that you had to buy that dress.

I firmly believe you did right to buy it. For in cases like that, when it is a question of buying your heart's desire, money, if possible, should be secondary. In fact your unforgettable dress may cost very little. For what is it that makes a dress "unforget-

table"? Definitely it is the combination of the dress and you. Before sitting down to write this chapter I asked several men what it was that made a dress unforgettable to them. The over-all consensus of opinion was that it was not the dress that was unforgettable but the way a woman looked in it. Naturally a few of the comments implied that the dress was unforgettable because the lady looked poured into it—but it all added up to the same thing—that it was the meeting of dress and female that left its indelible imprint on the male eye.

Since this is true, your dress does not need rhinestones, gold and silver threading, or layers of silk and satin to be unforgettable. It may have some of these characteristics, or it may be as simple as a white wool sheath. But you must know once you put it on that you are at your loveliest.

The short formal in this age can go just about anywhere, except perhaps to a Queen's ball. It is, as far as I am concerned more beautiful, more practical, easier to pack, much more adaptable to different occasions. For myself I prefer fabrics that take draping well—chiffons, *peau de soie*, *moiré*. I think net and tulle should be left to the teen-age set. Velvets and velveteens, taffetas and stiffened silks I consider best for winter or fall.

The dazzle dress is almost always costly, but I don't believe it has ever been out of vogue since I was born. Beautifully beaded gowns are in a class by themselves and take the eye, provided the lady wearing it has remembered the first rule—that such dresses demand the simplest cut, can take almost no other accessorizing, require a neat classic haircomb. Recently, we have seen fabulous beading concentrated on the little bolero jacket worn over simple little silks, chiffons and velvets—and removable. The all-over appliqued dress of paillettes, rhinestones or other glitter is usually very expensive.

In a more modest price range: a plain silk of a wonderful color—a soft orange, a pale yellow, a sea-shell grey, heather—that has an individual cut worn with but few imaginative accessories;

a white crepe gently draped and gathered in the best ancient Greek tradition—or a hand-crocheted lace that perhaps you inherited from your mother but which, like so many of those beautiful old things lasts and lasts and looks like new. Any of these may be the dress in which you *are* so unforgettable you will soon be shopping for an even more unforgettable dress—one you'll wear (most probably) only once.

BUT WHAT'S UNDERNEATH?

I've assumed throughout this chapter that you know perfectly well that no piece of clothing can look really well on you unless—it is:

- a) worn over the right foundation or undergarments.
- b) well-fitted to your form or altered so that it will be.

Women who wear raggedy underwear under \$400 dresses are undermining the whole effect. Besides, my mother always said: "Make sure your undergarments are clean and have no holes in them, you never know when you may have an accident." Don't underestimate the value of your mental attitude when you know you look well from the skin up—or from having the absolutely right foundation under your dress. Girdle engineers have almost solved the problem of making girdles that combine enough control (of you) with enough freedom and a truly lightweight feel. A new fabric called *lycra spandex* has helped to do the job. So there's no reason for any woman (unless she has a specially difficult amount of flesh to confine and shape) to suffer from claustrophobia inside a hot imprisoning too-boned foundation garment. A nice little pantie girdle should be enough for any woman carrying her normal weight. In summertime, slim girls should be able to go without any extra help below *unless* they are going to wear tight sheaths, skirts, slacks, or shorts. And a good bra, for any woman with a bosom that measures more than

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32" is more important than any other piece of clothing she can put on her back—or front.

AND PLEASE,
WHEN NECESSARY,
ALTERATIONS!

Unless a dress fits you right it will never look well on you. The most gorgeous dress with a back that blouses where it shouldn't or hugs you too tight when it shouldn't is money out the window. If a dress needs adjusting, automatically add the cost of the adjustment onto the cost of the dress before you decide whether or not to buy it. That's the only way you will realistically face the actual cost of the dress. I am long-waisted, and if I buy a dress that is short-waisted I have it adjusted immediately because otherwise I just won't be able to wear it, and, like all women, I can't wait to put on a new dress.

Some women don't alter their clothes because they think the errors are too small to be noticed. Usually a discerning eye will see them. But even if no one is aware of a slightly too-long hem or a skirt that isn't quite smooth, I'm convinced that if you know the dress doesn't fit you perfectly, the way it could, you can not really be at ease. You are shortchanging your own enjoyment of dressing.

AND NOW— THE GARNISHING



Let me begin by admitting that till recently I was most conservative when it came to accessories. I had very fixed ideas of colors and what could go with what. I've changed. Only last year I discovered that gray and brown could be worn together. That, in fact they looked wonderful together, whether I wore a gray dress or suit with brown accessories (a leather or alligator bag, gloves or shoes), or a brown suit with gray accessories. I can't even claim originality. I have electric blue suede shoes with a black heel and I wear them with a black crêpe dress. I bought red and black shoes to wear with another all-black dress. I've begun to really experiment with accessories and colors and it's exciting. How many possible combinations have you never tried?

Very definitely, when it comes to clothing, its not what you wear but the way you wear it, and, most important, what you wear it with. I recognized this fact rather young and when I first went into the business world I used to spend almost nothing on my dresses. I saved my money so that I could buy expensive shoes, belts, bags, and I always bought my jewelry with an eye for what would look real. My theory then, and now, for anyone with limited spending ability is that a simple dress or suit with moderately good fabric and cut will take on the elegance of the accessories you use with it. And today with the tremendous choice of smart inexpensive basic clothing available this is even more true. Except that expensive-looking accessories also cost less than they used to and seem to me to be more interesting and beautiful than they were.

Good accessorizing should make a woman look all-of-a-piece but not as if she had been mechanically matched, or hatched, in a factory. Certainly that coordinated look is the result of planning—but never let it look as if you spend day and night figuring it out.

We've become much more imaginative in the way we dress these last ten years or so. We are a bit more frivolous, we have more fun with our clothing. We can poke fun at ourselves and still be fashionable. I'm thinking of some of these huge pocket-books made out of fine leathers or straw or fabric—or the petti-point or rug carpetbag which so many chic women carry now. Years ago anyone wearing colored stockings would have been regarded as eccentric, and light-colored shoes were considered bad taste by most "well-groomed women in society."

Just think of the daring dazzling colors on fashion's recent palette. Intense pink, vibrant green, yellow, coral, peacock blue, the perennial black and white, beautiful bright bold prints dominate the scene. Huge tent-like coats in poppy-orange, spring green, watermelon pink, sun-yellow with blindingly bright yellow, purple, orange, red accessories abound.

But fashion experts, courageous though they may be with color or style, are always aware of a few simple rules about accessories that have to do with good taste and apply to all good art. For example:

1. Understatement—the more color or style the outfit has, the fewer and more carefully selected the accessories.
2. With very bright solid colors, other solids are best.
3. Use the simplest accessories with highly dramatic clothing.
4. Solid clothes can take no more than *one* printed accessory; no more than *one* piece of dynamic jewelry.
5. With a print dress, suit or coat, use solid-colored accessories.

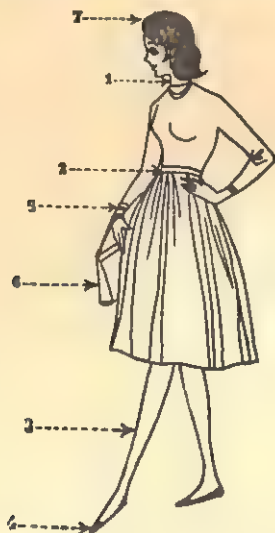
These few simple but very important ideas about accessorizing are about as far as I can go to giving you any formal or specific guidelines to follow. I can't make rules for you. I can't tell you just what you should wear with what and I don't think anyone else can either, without knowing the exact proportions and shadings of your face and figure. Those are subtleties that can make a world of difference, and if I point out obvious things like redheads look terrific in pink or that white is striking on a brunette with a deep tan, I don't think that will be very much real help to you. There is no substitute for your own developed sensitivity to what you look good in. It took me years to learn that I look good in vivid colors—especially purple, plum, coral, orange, blue, green, some reds—and not so good in pale pink, blue, tan, yellows. No book in the world could have done the job for me. I think those rules that try to tell you exactly "what you should wear with what" box a woman in and limit her chance to be individual. And, remember, I want you to be and to look individual.

But what I can and will do is suggest some of the many possibilities there are to accessorize your clothing. And I think such suggestions are an important starting point because they can help eliminate the rigid ways of thinking we all have. So, without further ado, let's look at what can be accessorized and how.

AND NOW—THE GARNISHING

WHERE CAN WHAT BE PUT?

This does not mean you must or even should accessorize all of the areas I've indicated with arrows. As a general rule, the



fewer areas you accessorize the smarter you'll look. But make the most of the accessories you do wear.

THE IDEAL NECK

The ideal neck is a long willowy graceful one atop which the female head serene and well-coiffed coolly surveys her domain—namely, the male. Although great beauties have and will continue to appear who do not have this special attribute, almost everyone finds a long stem of a neck (supporting one hopes a flower of a head) to be a symbol of beauty. This is why almost

all rules pertaining to necklines and their accessories are aimed at creating the illusion of length.

To the lucky swanlike few these rules are, naturally, extraneous. They can wear any neckline they please, as many strands of beads they choose and high stand-up collars will only accentuate that lovely proud stalk. Should you, however, consider your neck too long, you can make your neck seem shorter by: avoiding V necklines, deep décolletés or scoops, long dangly earrings, a front line of buttons, high crowned hats or pompadour hairdos. Choose high round necks, stand up collars, fill-in scarfs, turtle-necks, many-strand chokers; wear your hair about half way down your neck.

THE NORMAL NECK

The normal neck is about 5-6 inches from earlobe to collar-bone, but of course it is the proportion of your neck to your head and to the rest of your body that determines whether or not it is long, short or normal and only the mirror can tell you that.

For normal necked women who would like to create the illusion of a longer neck (and that includes most and me), these rules apply: wear V-necks, gracefully shaped décolletés that are deeper than wide, high round collars that are very flat and simple, high off-the-neck hairdos, high hat-crowns.

SHORT NECKS

The short-necked woman has a problem, particularly so if her neck tends toward heaviness. Exercises were given in Chapter 3 Section I to help her get rid of double chin and flab. But in necklines and neck accessories observe the following don'ts: No high necklines, turtlenecks, bulk at neck, multistrand chokers, hair below the middle of your neckline (its best worn behind your ears to accentuate head and neck separation). Do keep your necklines long and low; wear beads that form longish ovals; show

AND NOW—THE GARNISHING

what neck you have, try picture neck blouses with high standup backs and plunging open fronts.

Flattering to almost all necks: boatnecks, open shirtwaist tops, scoop necklines that begin below the collarbone, drop necklaces or matinee length (fall about the middle of your bust) necklaces.

Now, how shall we accessorize the neckline of the basic dress? The two principal ways of accessorizing a neckline—any neckline—is with *jewelry* or with *scarves*.

JEWELRY

A choker necklace at or near the neck is the traditional addition to a high round neckline like this one, so lets go a bit



further. Slightly off the beaten path, and just as nice, a slight drop necklace or a modified matinee length strand of pearls, either one of which lengthen the neckline of the dress and your neck at the same time.

If the dress is, say, beige, then gold or coral jewelry would be particularly attractive. Pearls would bring out a more sedate

quality in the dress. While bead-color combinations of many strands, or necklaces of wood, satin, Mexican turquoise, and so forth would give the dress character.

A broach? If you were to wear a one-strand choker or a simple strand of beads at the neck of the dress you could also wear a broach without seeming too fussed-up. The size and amount of beading around the neck should decide whether or not to wear a broach and what kind of a broach to wear. If the beads of your choker are small you can wear a broach. With a double string of longer length you could use the broach to catch the necklace up at the side—draw the broach out a bit to the side and low. But if you have a broach that is very interesting or beautiful it may be so important looking in its own right that no necklace is possible. Try wearing the broach alone at the side of the neck of your dress, just off your skin and it will be a most effective replacement for a necklace.

People like myself, who do not have that long swan-like neck, should never wear the large collar-type necklace Egyptian inspired which starts high and goes low covering a large expanse of the front of you. If you plan to wear a multiple strand collar-type necklace be sure it starts at a dropped level.

I have become tremendously sensitive to exactly what kind of earring I can wear and what kind I can't. A wide earring accentuates the width of my jaw and makes my neck look short. I can only wear a long dropped earring if I wear a totally bare strapless dress and no other jewelry. I believe women with short or average necks should stick to a moderately long drop earring, and avoid the really long ones. It's taken me years but now I know that the small delicate dainty earrings are right for me even though I am not a small girl, and without seeing me most fashion experts would say—"yes, she can wear big earrings." Not true. Only in slender rhinestone earrings, small fake (or real) emerald drop earrings, simple small diamonds or pearls do I look and feel well.

AND NOW—THE GARNISHING

After I've finished putting my jewelry on I always remember something Lana Turner once said. She remarked that before leaving her house she looked in the mirror and automatically removed at least one piece of jewelry to be sure she had not overdone the effect.

SCARVES

There are so many ways a scarf can be used to beautify a dress that it's hard to know where to begin. Tied round the neck it can be tucked into an open shirtwaist top, a V-neck, a high simple round neckline, or caught at the side at shoulder point with a pin or broach. They can be wound loosely around the neck and dropped glamorously off the shoulders or worn loose off the neck and tied at the back in a regular sailor's knot (learn how) so that they fall and wave in the wind. If you have a long scarf you can wear it like a stole, or catch it with a pin at midpoint of a decollette. Should the weather turn windy you can always wear your scarf around your head. And, over a jacket, if its uncollared, a printed stole like crush of scarf moored with a fairly gigantic pin can be highly dramatic.

Scarves are one of the easiest and least expensive ways I know of to put color into a basic outfit, and there are such exquisite scarves available: from India, Japan, Thailand, Italy, France and other exotic corners of this now small globe—little gossamer thin, handrolled scarves of rich glowing colors, gorgeous printed silks. A red scarf at the neck of a pink suit, a lilac print against a solid purple coat; or for instance, with a simple beige dress—white, brown, topaz, baby blue, gold, orange, yellow, turquoise, or prints that use few or many of those shades.

THE BELT

Working our way further down the human form we come to the waistline and—the belt. Designers distinguish the natural

waistline (that indentation midway between your shoulders and your hips) from the designed waistline, which is, wherever the fashion designer chooses to put it. A dropped waistline means that the dress or suit or coat or whatever gives the visual illusion that the waist ends lower than it actually does. Any long sweater, blouse or shirt worn outside the skirt or slacks does this too. So do tunics, peplums, long jackets (especially if unfitted).

Whether or not to accentuate the natural waist is a recurring problem of high-fashion—a perpetual challenge to designers. Women with tiny waists are usually proud of them and no matter what fashion dictates, continue to emphasize their Scarlett O'Hara measurements with wide belts or with clothes that very definitely take notice of that area. The designers, however, feel for the most part (and I agree) that a too-emphasized waistline breaks the harmony of the entire form. Venus de Milo, they point out, did not, and does not in her sculpted immortal form, have an excessively tiny waistline. And though the hourglass figure was popular in the Victorian era (one not particularly remembered for its classic beauty) it was certainly not a female aspiration with the Greeks, the Romans, or the French Empire. I very rarely like to see a belt in a contrasting color to a solid dress. It breaks up the form so completely that only the tallest and thinnest women can or ought to wear them.

Self-belts, that is belts of the same material as the dress or cut into or sewn into the dress, indicate the waist in a much simpler, less form-dividing way. Where a basic dress does not come with a belt you must decide whether or not a belt is a desirable accessory for you, and there's only one way to find out. Try it. If you are on the heavy side and not excessively tall, I'd say anything but a slender belt of the same color as the dress would be a mistake. You do not want many lines, as I said, chopping your body into horizontals. Even if you have a dress that comes with a belt, see how the dress looks unbelted. They are sometimes improved. Or—if the belt that comes with the

dress is not rich looking, try adding a very good leather belt to it, and see what happens. A massive gold or ceramic broach on a self belt worn without any other touch of jewelry can be very attractive and individual.

SHOES AND STOCKINGS

Till recently a dark shoe and sheer flesh-colored stockings were considered standard foot attire from which few women dared deviate. Some allowances were made for summer—a sandal, a white shoe—but for the most part colored shoes were regarded with horror as a sign of bad taste, and our feet treated a bit like unwanted stepchildren—best when ignored.

Today we have a whole bright world at our toe tips. Don't overlook it. Shoes cover the color-scale, they come in every imaginable shade—pink, purple, blue, green, coral, even yellow.

I do not advise any woman to stock her shoe closet full of circus-color shoes *unless* they are planned to go with the clothes she owns or plans to buy. A basic wardrobe based around various shades of brown, could, for instance, use a beige or a pink or a light green shoe as well as a brown shoe. A basic wardrobe with a central theme of blue and green could use an aqua or a bright green or a cream-colored shoe as well as a black one. But a beige dress could become much more exciting worn with bright purple or rich coral shoes.

European influence, so strong in U.S. fashion today, first made us conscious of *the pale shoe*. Now we realize that a pale shoe at the end of your pale stockinged leg makes for a much longer leg-line than a dark shoe which ends your bodyline at the ankle. The light shoe brings the eye all the way down to the ground and if you are not very tall, you will probably become increasingly enamoured of the pale shoe once you begin to wear it. Thus—if you've been a stick-in-the-mud about your shoe colors, pull yourself out. It's time.

This year, the square-toed shoe ousted the pointed shoe and no matter what your aesthetic feelings in the matter, it gives us all a little more room to wiggle our toes. The narrow metal heel however remains a subject of controversy. They leave their mark wherever they go, in tar, on Vinyl floors, on wood and tile, they get caught in tiny little holes, in gratings, in escalator steps. All this is definitely a reason for the solid stack-heeled shoes great popularity at present not only for sportswear but for any serious city walkers.

HOSE

We've just (in the last few years) discovered colored stockings this side of the Atlantic and we're as thrilled as children with bright kites. Multi-colored hose can complete the look of an outfit in a wonderful way. Shade your legs up or down to your dress, then your shoes to your hose and you will look excitingly all-of-a-piece. If your legs are good-looking, flesh-colored nylons will always be fine for you, but some of the subtle grays and other pale colors can add extra glamour and cast emphasis on what is already beautiful. And for a woman whose legs may not be her first asset I think stockings that blend with the dress are an excellent idea.

For wintertime now we have the heavier nylon jersey or cotton knit stockings that come in all colors and give you a fascinating Toulouse Lautrec look and keep you warm at the same time. For everyday wear I do think these bright-colored stockings are more suitable for schoolgirls (anywhere from kindergarten to Ph.D.), than they are for career girls or housewives. But common sense should dictate you have a few pair of these on hand for cold cold days. Even warmer are the new tights (also called leotards) which look just like stockings but keep you comfortable in winter all the way from the waist down.

GLOVES

Gloves are lovely, feminine, and a most ladylike accessory. Don't automatically settle for the standard plain cotton glove. Look for delicate detail, interesting shades. In summer I personally much prefer the little hand-crocheted gloves to the nylon stretch ones, which not only look machine-made but can be very hot. The difference in price is negligible.

For the cooler seasons the new washable leathers come in all colors and styles. Because so many of the new coats and suits and dresses have sleeves which do not reach the wrist, elbow-length gloves (or even longer) are necessary for warmth as well as fashion. Do have a variety of glove lengths if possible. They are highly effective for dress-up or dress-down purposes. It is amazing how much more elegant a dress becomes when worn with longish gloves.

When it comes to the color of your gloves, I really do not think any woman can go through summer without one pair of white gloves, or winter without a pair of good strong black leather ones. But after that, select colors to compliment your clothing. Intense pinks, purples, lilacs, reds, greens, blues come in daytime materials (leathers, wools, cottons) and in very dressy fabrics as well—satins, puckered silks, lace. Try a pair of long pink doeskin gloves to go with a brown or mocha suit, or lilac ones with black.

A cluster of little gold or silver bracelets worn over your gloves is an intriguing touch if they don't have to compete with too many other dramatic accessories.

BAGS

Time was when unless a pocketbook cost a mountain of money it looked shabby in no time at all. Those were the days when women, if not excessively wealthy, owned one good hand-bag and used it for almost all occasions. No matter how excellent

the bag was it soon became a fixture—the lady grew bored with it, her children in some way identified mother with her big black or brown leather purse. It was an accessory to which the greatest possible compliment was —“a good strong bag.”

All this is happily finished. A woman of moderate income may very well own four or five bags of various sizes and colors, even for various purposes. We can certainly give thanks for the new synthetic plastic patents and imitation leathers which look so much like leather and which last as long or longer. There are marvelous synthetic bags today. They copy the highest-fashion bags in styling and I frankly defy anyone to tell the difference without careful close-up examination. This is one of those areas where the fakes look real, act like real, are almost as good as real, cost a lot less than real.

The new sophisticated and vastly more interesting way to dress is to get a purse that does not “go with” your shoes or any other accessory you are wearing. Till recently many people (including me) had a tendency to accessorize in matched sets—brown suit, brown shoes, brown purse, and then, if they couldn’t find brown gloves or brown jewelry they’d go mad. We have, thankfully, departed from this approach. We now feel that approach is too studied, too mechanical, and the effect is too planned. A bag today is treated much more as if it were just what it really is—a repository for just about everything a woman owns. Most are quite large, but well-shaped. Particularly popular in the last few years: the leather satchel, the carpet bag, bags in petti-point. They make no attempt to hide their purpose but seem on the contrary like a rather charming feminine admission of this particular almost universal female failing—the need to carry at least half their household with them. Nevertheless, do try and own one fairly small bag (besides a dress bag or purse) for occasions when you do not want to look as if you were leaving for India on the next packet.

HATS

Hats can change the whole mood of a dress, can make a lovely lady lovelier, can bring out so many aspects of a woman's personality that are not usually seen. But, as far as I can see, hats are



the most difficult accessory of clothing to make any sort of wise statements about. There simply are no rules about what sort of hat is for what sort of a lady. I can not tell you what kind of hat to wear. Someone with all the "wrong" features can look wonderful in a hat that 99 out of 100 knowing experts would have sworn she'd look terrible in till the moment she put it on. Anyone who has ever sold hats knows this is true.

This does not mean that you should have no idea of what kind of hat you look good in. After years of trying all kinds of concoctions on her head and studying herself from all angles in mirrors a woman really should have some clue, and I'm certain you do. I know that I can only wear one kind of hat. It has to be the kind of hat that basically replaces my own hairdo—ergo, a hat with a high full crown. I can't wear a cloche, I look terrible in a floppy Greta Garbo sort of thing.

The two big general rules that do apply are: 1) Short women—beware of big hats and 2) Tall women—beware of little ones.

As for the current vogue, fashion has left you a wide area of choice. A-la-mode in recent seasons—the small “adorable” back of the head hat, hats with varying size brims, with large swooping brims (especially the souwester’), slanting brims, small little hats that sit down on the brow.

ACCESSORIES

ULTRA FANCY

Perfume—a whiff of you. Perfumes and colognes are wonderful—in moderation. But I have actually been in a theater and had to move because the lady sitting next to me was wearing so much perfume. It was undoubtedly a very good and costly perfume, but Madame smelled as if someone had dropped a bucket of it over her head as she walked out the door.

I feel so strongly about how delicately perfume must be used that I prefer to wear cologne for everyday use. To me, a woman should always have a faint and special whiff about her—but so faint it's almost not there. Perfumes and colognes have individual personalities just the way people do and they should be matched accordingly. Once you've found a perfume or cologne that is right for you I think this is what you should pretty much stick to, except for perhaps seasonal changes—a lighter odor for summer, a heavier weightier scent for winter.

I wear a very light quality perfume all year round. I am almost never without that particular cologne or perfume—which means that a definite fragrance has become connected with me. Once upon a time I used to wear any perfume or cologne someone gave me for Xmas or for my birthday. Then a woman well-known in the theater told me she had learned the art of establishing her own fragrance. I was very impressed. This is the sort of feminine philosophy you find in French novels and in detective stories

helped put the little cloth coat up on a pedestal. Much of high society has since followed suit, and now it seems as if many of the women who can afford the real thing don't because they can and everyone knows they can.

To be frank, fur while beautiful on the animal who grew it can look a bit ridiculous if, for instance, it is a bulky fur worn by a lady not tall enough to carry it. And what sadder sight than those women who insist on wearing their mink or sable stoles on hot summer evenings no matter what. (Though on second thought, the air conditioning in some spots is so extreme mink is almost needed to survive.)

There are other reasons of course for the less furry look. A new more casual approach to clothes, perhaps a desire not to exhibit one's wealth too obviously in the face of a world primarily poor. Above all, some of the new wonderful fake furs can be bought anywhere, are warm and almost indistinguishable from the real thing, and amazingly inexpensive.

My conclusions:—if you can easily afford a fur coat and you look good in that fur coat, and you like fur, by all means buy fur. But, if buying a fur coat means you will have to take paper-bag lunches to work for a year to be able to pay for it, I'd advise you to really look at those divine "fakes." Have you seen the high-fashioned plush pale blond "otter" coats? They come casually elegant-belted or not belted—double or single breasted, with (or without) wonderful great collars that can stand up high and make you feel like the heroine of a Russian novel. Then there are the leopards—they look savage and completely real, even though they're made of Dynel and mohair.

The big warm "seal" furs (black or brown), the black Persian lambs, the "chinchillas" are better phonies than many real furs dyed to resemble them. And—should you buy one of these delicious frauds, just think how many little animals you will make happy.

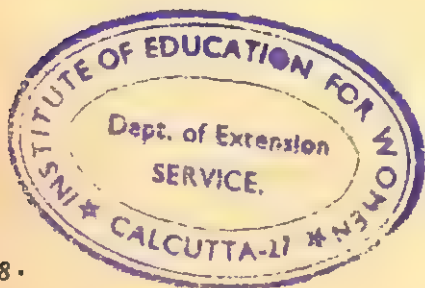
AND NOW,

HAND ME

MY DIAMOND RING

While we're still on the subject of false goods that can look real, let's talk about jewelry. Jewelry has been faked for centuries but till recently even good fakes cost a lot of money. Today there are extremely convincing ersatz jewelry that you can buy for very little and which won't give you away unless you try to hock them.

The first and most important thing to remember if you do want your fake jewelry to pass for real, is to always wear pieces that *could* be real. Naturally if you wear a diamond ring with a stone as big as the uncut Hope diamond, everyone will know at once. But, if you wear a modest little stone (diamond, emerald, ruby, etc.) with perhaps two small seed-pearls at the side and in a simple setting, most people will assume that it is real. A single strand of pearls, even un-cultured ones, will look real if they are of a clear color without any pastebumps on them. And not-real gold or silver necklaces will be convincingly bona-fide if the clasps are interesting and look good. The big clue in jewelry, as in everything else, is simplicity. Use few pieces, and use them discriminately, and you can go a long way toward making fakes look like the real thing.



WHO'S WHO IN HIGH FASHION



High fashion is not a world apart. It's for you as much as it is for Zsa Zsa Gabor, Elizabeth Taylor, or Mrs. John Kennedy. What the designers in Paris, Rome, and New York City whip up in their showrooms and parade down the ramps twice a year affects you. And I think it's time we average women became a bit more *au courant* with the story behind the top fashion designers and the fabulous collections of beautiful clothing they turn out. How many of the following names do you know? Balenciaga, Dior, Givenchy, Cardin, Ricci, Simonetta, Fabiani, Capucci, Galanos, Norell, Trigere, Tassell? They are stars in the galaxy of

high fashion today every bit as exalted as any Hollywood star—and they affect your daily feminine world in a much more practical way. If you can't find the fitted-waist dresses you like in your pet store, if your hemlines must go down or come up to remain in vogue, if shop windows are suddenly ablaze with new glorious colors you may safely deliver your praise or blame to many of those names.

Years ago an American designer named Elizabeth Hawes wrote a book called *Fashion is Spinach* (at a time when spinach was particularly unpopular). She tried in her book to show fashion as it really was minus some of the glamour and phony awe that surrounds it. She felt that far too many women swoon and bow down before the dictates of some designers whose work has little connection with the real needs of the lives most women lead. On this point I heartily agree with Miss Hawes. While most designers do a truly creative job in setting new trends, there are a few who go to extremes that approach the ludicrous, and manufacturers frequently take these excursions into the fanciful far too seriously—to the disadvantage of the average shopper.

None of this, however, changes the fact that the high-fashion designer is the creative source, the prime mover of the fashion world. At his best he is a true artist with a deep understanding of line, proportion, fabric, and color—a master of beauty and form. His main concern: to send his mannequins before the buyers and the press who attend his showings in clothes exciting and beautiful enough to make the most blasé member of his audience gasp (and this is no easy task). Hopefully, his audience will feel compelled to buy the styles he's shown because they feel confident the clothes will have appeal for their clientele—and for you.

An art student spends as much time as possible in museums where he can see the work of great artists. An aspiring writer reads as many literary geniuses as he can. Isn't it logical then that a woman who wants to look her best should turn to these finest

creations of the fashion world and be curious about the men who made them and what they believe?

Choosing which designers to tell you about was not easy. The fashion sky is a changing one. Each season sees the rise or decline of a name. As one star soars, another may fall. A few remain in orbit, more or less constantly—usually because they have established solid reputations for always turning out thrilling clothes whose lines are practical enough to appeal, to be made well and to sell well. The innovators, sometimes known as the avant-garde, usually garner the lion's share of publicity during the season's showings. But the real test is how many styles of the collection are ordered by buyers after the show.

Because of all these considerations, any list of the world's top fashion designers is a difficult one to put together. I was a bit afraid to shoulder the full responsibility of selection and so I consulted *Women's Wear Daily* (the most important fashion newspaper in the U.S.) and the fashion editors of *The New York Times*, all of whom were of valuable assistance. They felt that the following designers had not only shown the most exciting collections for the past few seasons, but had already proved their mettle as reliable couturiers and had earned the attention of the leaders of the fashion world.

FOUR FABULOUS FRENCHMEN

When it comes to fashion, Paris is still the capital, and the world waits each season to see what the top salons on or near the Champs Elysées will show. For what is really new almost always begins in France. Paris has produced so many great names in haute couture (Lanvin, Chanel, Griffe, Fath, Patou, Ricci, Rouff, Schiaparelli, Desses, Heim, Prusac, etc.) that to write about only four seems terribly insufficient—but here, without further apology, allow me to introduce to you four men who have been making fashion history and headlines for the last few years.

BALENCIAGA

WHO HE IS—Cristobal Balenciaga comes from Spain where he was a leading couturier until 1937, when, because of the Spanish Civil War, he moved to Paris. He soon attracted a distinguished clientele of Spaniards who lived in Paris, Americans who "discovered" him, and the French who at once received him as one of their own. He is as temperamental and fiery as one expects Spaniards to be. He hates to be photographed. And he fits the image of a great designer even to the extent of shunning publicity.

WHAT HE STANDS FOR—Balenciaga specializes in making sophisticated and dramatic clothing for women who can carry them. His extremely high-style suits and dresses would make any woman feel royal. He works mostly in Spanish colors—deep browns, blacks, moody shades. No matter how elegant his line, it is always feminine.

GIVENCHY

WHO HE IS—Hubert de Givenchy is about thirty-five and already an established light in the fashion world. Though modest, it is not easy for him to be unobtrusive—he is six feet eight inches tall. When he was 17 he apprenticed with Jacques Fath; later he worked in other famous fashion houses—Piguet, Lelong, and then with Schiaparelli where he made a name for himself designing boutique clothes—blouses, separates, cardigan dresses, with a very young and simple look.

WHAT HE STANDS FOR—Though Givenchy has proven himself a master of high fashion, he has continued and enlarged his reputation for designing young clothes. A perfectionist, he has always had a definite idea of what he wanted to do, he has never jumped on anybody's bandwagon but his own. He will invent colors and is always showing things in an original way—for example he has

presented fitted shawls, very big or very tiny pockets, petite or mammoth collars, and so forth.

DIOR

(THE HOUSE OF)

WHO HE IS—Christian Dior died a few years ago but the house of fashion he established continues to lead the world of *haute couture* not just in Paris but in all the world. Dior himself was a quiet, intense, talented man. Among the women who have worn his clothes are Claudette Colbert, Marlene Dietrich, and Irene Dunne.

The two young designers given the enormous responsibility of carrying on the Dior name did not fail him. Yves St. Laurent, who stepped in just after Dior died, created a magnificently successful collection. Though in his early twenties St. Laurent designed severe sophisticated clothing which "abandoned the waist, elongated the torso, shifted the emphasis of the silhouette well below the hips" and brought cheers and bravos from his audience. But the fashion world is fickle and when two years ago his "Brioche" (a long tube look with a little round skirt bottom) failed to win buyers' orders, the House of Dior looked around for new talent and came up with Marc Bohan when St. Laurent was drafted.

Marc Bohan was the star of last year's Paris collections. Mr. Bohan, born in Paris in 1926, is in his middle thirties, is married and has one daughter. He started in couture in his teens, working with Piguet, Molyneux, Jean Patou. In 1958 he designed a collection of coats on Seventh Avenue in New York City, then returned to Dior where he has gained a reputation for his "classic designs."

WHAT HE STANDS FOR—Marc Bohan, even before he joined the

WHO'S WHO IN HIGH FASHION

House of Dior, was known for his classic taste, and the true simplicity that Dior himself said was a prerequisite for true elegance. Bohan dislikes "structured" clothing, and his models have no complicated underpinnings. He himself describes his clothes as "very simple, very slim, very casual—clothes for someone who doesn't care." (What he means of course is that a lady should look as if she doesn't care.)

PIERRE CARDIN

WHO HE IS—Another young designer (still in his early thirties) who has won plaudits in a short time for his talents. He first showed an entire collection of his own two years ago, and received instant recognition which has been followed by new successes each season. A slender, dark young man who might easily pass for a student, M. Cardin's look in clothing is still more known than he is, since he prefers to stay out of the proverbial limelight.

WHAT HE STANDS FOR—Cardin is noted for "uncluttered clothes that border on the severe." He is considered quite avant-garde, which explains the fact that his collections attract attention, make news, but often do not sell very well. Buyers are afraid their customers will not be courageous enough to buy them. In general, Cardin scales his clothes for small women.

THE THREE GRANDE OF ITALY

Italian fashion first came to the attention of the world after the last war, but within a few years it became clear that Italian designers were going to give Paris some stiff competition. Although Paris has held on to its crown and to its leadership in dictating the new silhouettes, Italian houses have had greater success in bulk sales. Buyers and manufacturers from every country (especially the U.S. and Germany) have found Italian models

are more popular with their customers and often easier to reproduce.

The three designers I've picked to write about are in large part responsible for the great success of the Italian fashion industry and its ever-growing fame. Other big names in Italian couture include Pucci, de Barentzen, Garnett, de Luca, Baratta, Marucelli, Enzo.

SIMONETTA

WHO SHE IS—Simonetta is fast becoming a legend. As beautiful as any of her models, she is regal by birth—born Duchess Simonetta Colonna di Cesaro—and she spent her youth in the midst of the international celebrities for whom she now designs. During the war Simonetta and her family were imprisoned several times by the Mussolini government because of their anti-fascist feelings, but even then Simonetta was planning how she would eventually open her own house of couture. At twenty-four, when the war ended, Simonetta had her first showing, which established her as the youngest but one of the most interesting designers in Italy. For one thing, she produced her collection at a time when fabrics were almost nonexistent in Rome, using the most amazing make-dos: gardeners' aprons, butlers' uniforms, strings, bits of ribbon. Still, visiting buyers and fashion editors immediately recognized the exceptional caliber of Simonetta's talent. Today Simonetta's clientele includes: Teresa Wright, Dorothy McGuire, Lauren Bacall, Mrs. Douglas Fairbanks Jr., Mrs. Gardner Cowles, Silvana Mangano, Duchessa de Talleyrand, Contessa Consuelo Crespi (known as one of the ten best-dressed women in the world),—and me. In 1952 Simonetta married Alberto Fabiani who until then was considered Simonetta's rival for the crown of Italian high fashion. They now have two children, a happy home life, but the rivalry is as exciting as ever, although they do show a basically similar approach to high fashion.

WHO'S WHO IN HIGH FASHION

WHAT SHE STANDS FOR—Simonetta designs clothes that are very sophisticated, dramatic and cleanly cut. In general Simonetta clothes (except for her coats) have a placed waistline, interesting sleeves. Simonetta is famous for her coats, which are almost always tent-shaped—and she adores capes, which she shows with everything. Simonetta's favorite color—purple.

FABIANI

WHO HE IS—Alberto Fabiani, Simonetta's designer husband, inherited his interest in fashion. His father founded an atelier in Rome in 1910, and when Alberto returned from an apprenticeship in Paris he was made head of the Fabiani house. But Fabiani (like his wife Simonetta) was not known to the rest of the world until 1951 when he and several other designers showed their collections for a small group of American buyers who agreed to come to Florence and see them. Those who came were so impressed that the following July the Florence showings were attended by the entire American press and a huge number of buyers and manufacturers. Today Fabiani and Simonetta are well known and eminently successful in the United States and Latin America as well as throughout Europe.

WHAT HE STANDS FOR—The house of Fabiani has always stood for the finest Italian tailoring. A Fabiani model, as everyone in the fashion world knows, is one with superlative workmanship. In design Fabiani is consistently elegant but is not considered a leader of new silhouettes, or even as major an innovator of new detail as his wife. He believes in sophisticated, and sometimes extreme clothing.

CAPUCCI

WHO HE IS—Roberto Capucci, the youngest (thirty-one) and most exciting designer in Italy, plans to open a house of couture

in Paris, but after ten years of brilliant, dramatic collections he will remain known as an Italian couturier. Capucci—charming, gay, good-looking—is famous for his daring. Born the son of a wealthy man (he still lives with his family in a villa just outside the center of Rome) Capucci ran through an inheritance of \$70,000, and a period of “poverty” before he really struck out on his own. His theatricality and genius for making exceptionally unusual clothes soon made him a millionaire, as did his other, more practical ventures—designing children’s wear, knits, furs, millinery, and shoes for American and British manufacturers.

WHAT HE STANDS FOR—He is most outstanding for the theatricality of his clothing (as I just mentioned) as well as for launching new shapes and structures in fashion. He is expert in “sculpting” with fabric, but he almost always aims for show-stopping fashions which not every woman can wear. A sense of fantasy and fun pervade every Capucci collection.

GREAT NAMES IN AMERICAN DESIGN

When it comes to high fashion, America need no longer hide its head. We can boast of a number of wonderful designers right here on this side of the ocean. I’ve only profiled three in this chapter, but that means I’ve left out many exceptionally talented and famous men and women who, were this book devoted to high-fashion, would certainly be included. To mention just a few: Ceil Chapman (the glamour girl’s couturière), Oleg Cassini (Jackie Kennedy’s designer), the magnificent Hattie Carnegie, Jacques Tiffeau, Sydney Wragge, Mainbocher, Don Loper, Anne Fogarty, Anne Klein, Mr. Mort, Suzy Perette, Jonathan Logan, Anthony Traina. All are landmarks in American fashion. Their reputations for tailoring, design and quality are well-earned.

Most of the top American designers have had some training in Europe, most in Paris. Some of the so-called “American” designers were born in Europe. Almost all are aware of what Paris

WHO'S WHO IN HIGH FASHION

does and are to some extent influenced by it, but their designs grow out of and reflect our American culture.

NORELL

WHO HE IS—Norman Norell is considered the most copied stylist in the U.S. His originals cost from \$250 to \$5000 and till recently when Mr. Norell left his association with Anthony Traina (a famous quality manufacturer) the Traina-Norell label was about tops for snob appeal. Norell, who started by making costumes for vaudeville, burlesque, and silent movies, is a shy, remote man who spends his spare time in auction galleries and likes to lunch at Schraffts.

WHAT HE STANDS FOR—The name Norell has come to mean the epitome of understated, quiet elegance—good taste to the *nth* degree, with strong emphasis on individuality. Never confined by any one style, Norell always offers a huge variety of silhouettes, imaginative interpretations with clean lines. He shows a preference for dark colors, and especially likes black.

GALANOS

WHO HE IS—James (Jimmy) Galanos starved on Seventh Avenue, New York City, trying to peddle sketches in his teens. But today, not much over thirty, Mr. Galanos is not starving. His dresses cost up to \$5,000 and many buyers often take them knowing that they are "avant-garde" and may be hard to sell. He is considered a "California designer," having started his business there in 1951 with a mere \$200. Of Greek descent, Mr. G. plays piano, skis, and tries to avoid the parties where he might see his clothes on "the wrong women."

WHAT HE STANDS FOR—A battler against conformity Mr. Galanos thinks a true designer must not be concerned with selling clothes but with being creative and producing things that are "different"—especially because, he says, "creativity is rare in this

country." The qualities he tries to give all his clothing: subtlety, originality, beauty.

TASSELL

WHO HE IS—Hottest young designer on the American fashion scene (according to the *New York Times*), Gustave ("call me Gus") Tassell was born in Philadelphia, studied design in Paris with Jacques Fath, now works in Los Angeles, and gets his inspiration from New York City where, he says, the women have a sense of fashion, and dress well. Thin, with a mop of dark curly hair and a sensitive and expressive face, Tassell considers Paris a great resource for all designers but "a designer must have his own feeling, his own interpretations."

WHAT HE STANDS FOR—Tassell himself says he considers Balenciaga and Norell his two most important influences. He has always held to his own severe silhouettes, and season by season developed a basic shape, his craft, his sense of proportion and workmanship until his clothes emerged with a grace and dignity considered by many today to be unsurpassed by any other American designer.

PAULINE TRIGERE

WHO SHE IS—A blonde, attractive woman who is almost always half-hidden behind dark glasses, Pauline Trigrère inherited her designing talents from her father, a Paris tailor, transferred her own couturing to the United States in 1937 and still hasn't lost her heavy French accent. Miss Trigrère prefers the New York fashion scene because she feels French couturiers design only for a small wealthy group of women, while in the U.S. a designer is creating fashion for an entire nation.

WHAT SHE STANDS FOR—Trigrère designs are noted for their remarkable simplicity combined with elegance. A frequent comment on Trigrère clothes: "One Trigrère is as chic today as it was

five years ago." She was making the "little nothings" so in vogue today, many years ago. A Triguère design is all in the cut, no seams, no gingerbread. She likes capes, pockets, the fluid silhouette.

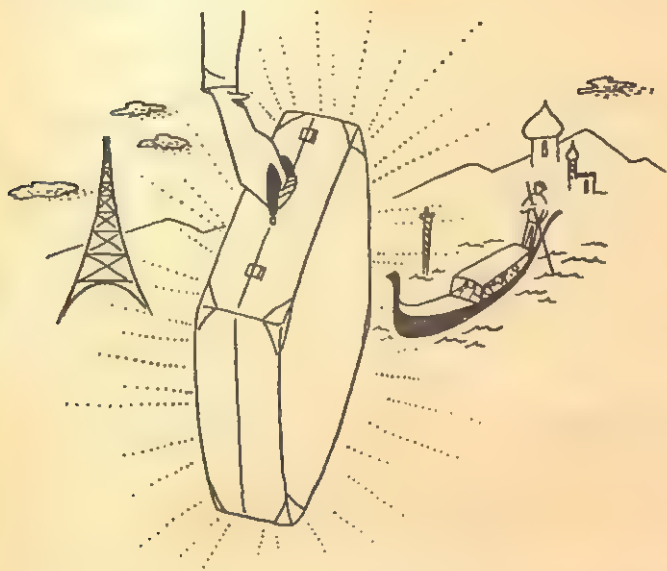
SCASSI

WHO HE IS—Arnold Scassi is not only a designer, he is an impresario. A not-large man with a pixie air about him, Mr. Scassi's fashion shows can hold their own with Broadway or Hollywood. Violins play, champagne flows, girls in high-fashion dresses flutter through the rooms. His sense of theatricality explains his popularity with theater people on both coasts.

WHAT HE STANDS FOR—Dazzling, evening gowns, in tulle, chiffon, brocades, damasks, satins, striped silks, all-over beading. Flared skirts, bodices that fold over waists, coat and dress costumes with scooped out necklines in ice-cream colors. Deep reds, blues. The Scassi look: form-fitting, ultra-feminine.

This ends my capsule tour of some of the present monuments in high-fashion. I hope knowing something about them may add more meaning to your own thinking about clothes and how to wear them. You'll know, for instance, next time you go to a shop, or to a department store, who started the flared look, or why most of the suits this year are curved under the bosom. You'll probably recognize a wide, bare sweep of coat as being Cardin-inspired, or a cape possibly influenced by Simonetta. But most important of all, I hope you'll feel freer to be different, to take a chance, to experiment with your own look—knowing that the oracles of the fashion world are always striving to do the same.

PACK A WONDERFUL TIME



It's no secret Americans are well-bitten by the travel bug. Europe, the Orient, the Caribbean, the Arctic and the South Seas. Since jets, no spot on the globe is too far for us. Charter flights, tourist-class plane fares, time-payments for transportation have helped make continent-hopping a new habit for millions of people. Now we are even beginning to see more and more of a new phenomenon: the world-weary American who has travelled so much she (or he) happily contemplates a two-week vacation at a nearby resort. But no matter where we end up going, leisure has become a major pre-occupation in the United States. We take our vacations seriously. And what woman doesn't take packing for that vacation just as seriously?

And she should. Vacations are much more than a two- or three-week rest, or a break in the old routine. They mean a new chance for you to be in a new situation with new people and to be a new you. Single women of course think of the new men they will meet. Married women may want to re-enthrall husbands in different and more romantic settings.

So pack a new you. Every item that goes into your suitcase can add to the excitement and fun of your time away. Wherever you go, be pretty, be comfortable, be well organized—but don't have to worry about a thing. Remember that the best "old" clothes you have, ones you love, will never have been seen before. They'll even look different to you once they're beautifully washed, ironed, cleaned, re-buttoned, worn with a new belt or



scarf, or whatever inspirations may occur to you. Another big advantage of taking clothes you've owned and worn a while—you know their assets, their difficulties, they've become part of

you. Don't put anything in your suitcase until you've checked hemlines, buttons, split-prone seams. But once you set off, be certain the shoes you've packed can be counted on to be friends, not enemies. Keep the bulk of your shoe wardrobe low—sandals, stack heels, strong moccasins, well-made medium-heel pumps. The Eiffel Tower, the Colosseum, Grand Canyon or the Taj Mahal will not impress you if your feet are in agony.

Dresses that travel well are those which:

- a) You look your best in.
- b) Hold their shape even under trying circumstances (won't wrinkle, wash easily, have really permanent pleats, etc.)
- c) Can adapt to changes of weather (this means a dress that comes with its own jacket or which lends itself to "layering"—being worn with sweaters, jackets, toppers, jersey-cardigans, stoles, etc.) Suit-dresses and suits fill the bill, of course, but may be too warm for where you're going.
- d) Can change their looks—show one face by morning and, with the help of a few carefully chosen accessories, another, perhaps more elegant face by evening.

Fabrics that travel well include:

Knits of cotton, silk, nylon, wool, or combined textures. They are the joy of travelers. Hours in plane, train, car, or bus make no apparent mark on the knit. It is cool or warm, depending on the fabric and the weave. Trim and flattering as can be, knits are devastating on good figures, kind to almost all, and come in an enormous variety of styles—chemise, sheath, suit, fitted, unfitted, sleeveless, long-sleeved, etc.

Jerseys of wool or arnel are about the most practical breeds. They can be "pressed" by simply steaming them in a bathroom, hung over a hot tub or on a hook nearby but out of range of a hot shower.

Dacrons, Nylons, Orlons,—provided they are of good quality

and of appropriate texture—that is, lightwoven and porous if they are going to be worn in hot climates.

Also essential:

Cardigan Sweaters—at least one, and cashmere if possible. They add a look of quality to everything you wear, be it sport or dressy.

Hat-substitutes—little packable things of veiling, bows, and flowers should you want or need a note of special formality, and a must for visiting Europe's lovely churches and cathedrals.

An all weather coat—A good-looking, simply-cut "raincoat" whose chemically-treated or foam-plastic lining adapts it to almost any kind of weather. Wool or worsted jersey, smooth or knitted are very light but warm.

WHAT TO WEAR WHERE:

Now you're ready to take-off. But, wait! Where are you going?

The right clothes are clothes that look as if they belong in the atmosphere they're worn. Clothes that "go," for instance, in New York City, will not "go" in Knoxville, Tennessee (my home town), or in, say, Pana, Illinois. You would not take black crêpe dresses to the beach, nor should you take casual sporty clothes to wear in the great capital cities of the world.

EUROPE

Are you going to Europe? Dressing for travel through European countries is still a bit frightening to many Americans, and perhaps with good reason. We do carry the responsibility of representing our country when we go abroad and of course we are judged by how we look and what we wear as well as what we say and do. Slacks and shorts worn on the streets of Paris, London, Madrid, Rome (or Main Street, U.S.A., as far as I'm concerned) look awful, terrible. Yet there are women and men

of all ages who insist on treating the dignified and beautiful cities of Europe as if they were Coney Island.

A trip to Europe very definitely demands a fairly sophisticated and varied wardrobe. If your vacation is a two- or three-week



one which includes visits to northern countries as well as southern, you will also of course have to plan to take clothes that can meet weather changes but which will not hoist the total poundage of your suitcases over 44 lbs. (for Tourist flights), or 66 lbs. (for First Class). This all makes planning and packing a perfect European wardrobe a great challenge, or an obstacle course. It depends on your point of view.

It helps, I think, to know something about the atmosphere and personality of the country you're going to visit. Here are a few important things to remember:

In England—clothes are usually subtly feminine and in good taste. For example, the big printed floral-chiffon and silk dresses

featured in magazines for the past few years are very right for high garden teas or London summer parties. Strong bright colors, very daring lines seem wrong. Most important, remember that England—any part of it—can be cold even in July and August. Light wools, jerseys, and knits in pale colors seem ideal for much of British climate.

In France—and of course that means Paris, the way to dress is chic and élégant, where words like chic and elegant come from. Unless you are still “studenting” or plan to travel rough—bicycling perhaps from one youth hostel to another—well-cut sophisticated linens, cotton knits, silks, fine cottons are what you’ll be happy and at ease in the fair capital of France. For evenings, wear little black crêpes, chiffons, or silks as “high fashion” and French as you please.

In Italy—don’t think about practicality. Don’t wear your good little shirt dresses. Dress as *female* as you can to reap the most fun from being eyed by the handsome Italian men who are so good at it. Blossom out in rich warm colors but keep the styles simple, feminine. Italian girls seem to have an instinctive sense of artistry and no matter how much or how little money they have, they manage to dress well and groom their hair marvelously. You’ll be competing with them so don’t settle for anything less than wonderful sheaths, décolleté cottons, subtly figure-emphasizing cotton and silk knits. Evenings in Rome, Florence or magical Venice call for clothes just as romantic.

In Spain—where the atmosphere is somber, dark, mysterious, you will become aware that the women are not as free as they are anywhere else in Europe, and that “good” women dress carefully so as not to be confused with “bad” ones. You’d better do the same. More or less stick to dark or pale-colored clothing, modest and simply cut but of very lightweight materials because most of Spain bakes in summer and much of spring and fall under a hot Southern sun.

In Greece—think of the classic Greek look adapted to today.

Wear simple, straight-cut linen or cotton dresses, but be sure if you are going to wear them with flat strong sandals (that are perfect not just for looks but for walking in the beautiful Greek ruins) that the dresses are short enough. If you wear much make-up you'll feel uncomfortable by comparison to Greek (or Italian) women who wear almost none. Well-cut culottes, by the way, are wonderful if you are going to be doing any difficult hill-climbing.

FOR EUROPE'S RESORTS

This fastest tour of Europe yet attempted leaves you I hope with some better idea of what to bring with you if your trip is short and you plan to spend most of your time in European cities. Two or three weeks (the average vacation-time) really does not leave room for much more than that, which is why I haven't gone into what to wear if you are going to be on Europe's beaches or at any of her spas or mountain resorts. Should you, however, have time enough to add the Italian or French Riviera to your itinerary, it's good to know that European sport and resort-wear is usually more sophisticated, imaginative, and sexy than what we wear at home. The jazzy little beach dress began there. So did the big ski sweater. Shorts are worn short and tight, slacks are beautifully tapered and well-fitting, the bikini abounds everywhere, jersey tops are classy and come in an enormous variety of very feminine styles, and the sands of Europe seem covered with gorgeous women who look like Bardot and Sophia Loren.

Wait! Do not decide to avoid Portofino, Capri, Positano, Nice, Cannes or anyone of those delicious Mediterranean resorts from fear of competition. Remember you start out with several advantages (according to a host of European men I've spoken to). American women are famous throughout the world for their

bright smiles, their open comraderie, their wide interests. And as for vying with the beach-Bardots and Lorens why not go to the same delicious little resort shops they go to to buy some of those gorgeous clothes. They are no more expensive than what you'd buy in the U.S. and since most of our new resort clothes are imported anyway you needn't worry about hurting American business. What you buy in the little boutiques there will delight you as much when you get back home as it did there. And you can also defend your more daring purchases (if you feel you must) in the name of high fashion, since American sportswear is becoming more and more continental each year.

RESORTWEAR ANYWHERE

The #1 item in every woman's summer wardrobe is her bathing suit. I was always a one-piece bathing suit girl. I used to spend my entire time at the beach pulling it up at the top and down at the bottom. They couldn't make suits long enough for me. Last year was the first year I ever wore a two-piece suit. It was a revelation. I ran out and bought 7 two-piece bathing suits immediately. I picked all two-piece suits of solid-colored wool.

For most women a good bathing suit depends on a good foundation. Quite honestly a woman should have 1 good bathing suit rather than 4 bad ones. Skimping on a bathing suit is like skimping on a girdle. You cannot go out and buy a badly made inexpensive foundation, because that's how your figure will look.

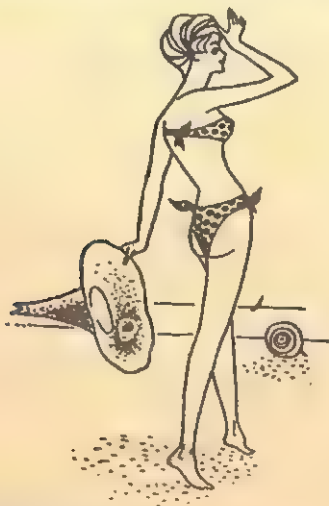
But today, with so many wonderful swim suits being made, there is no reason why every woman should not have at least one really sensational bathing suit. And please, girls, don't allow yourselves to even think of—or ever buy—one of those bathing suits that looks like an evening dress. You know, the gold lamé ones or the black lace numbers. To begin with, they cost a fortune and then, even if your husband or boyfriend likes it, another one

hundred and fifty people will be staring at you and giggling. A bathing suit is a piece of sportswear. It has a purpose. Do not allow the saleslady to sell you a suit that "of course you're not supposed to go into the water in this, but you'll look just wonderful on the sand." You won't!

Learn to take care of your bathing suit. Some women think that because their suit is in the ocean or in a lake all day it doesn't need to be washed. Don't put your suit in hot water and never use detergents on it, but do rinse it and hang it somewhere to dry every day you use it.

A BIKINI?

Should you wear a bikini? Only if you have an exquisite figure. Your tummy must be flat, your fanny tight, your thighs



slim, and your bosom—of which you must have some to begin with—must be able to stand up by itself. Even more important,

unless you want to be stared at by all the men, but in the wrong way, and whispered about by the women, be sure you wear a bikini where a bikini can be worn. Anywhere in Europe is fine, many places in the U.S. have become used to them, but in some spots the reaction may make you feel worse than if you'd walked into a Bible meeting in your B.V.D.'s. One thing, however, very much in the bikini's favor from a traveller's point of view is the amount of space it does not occupy in your suitcase.

HOW MUCH

LUGGAGE

DO YOU NEED?

Not as much as you'd like to carry with you, but of course plane regulations regulate the number of suitcases as well. For a two- or three-week trip one 29-inch case plus one 21-inch case, a shoe bag, a bottle bag for cosmetics and toiletries will hold all you'll be allowed to bring, and you'll have to be careful to weigh them beforehand to be sure you haven't exceeded your limits. The canvas and plastic luggage known as airplane luggage is as lightweight as you can get. Naturally, none of this applies to travellers not flying. There's no limit to the beautiful leather suitcases you can bring with you if you are going anywhere by ship, train, or bus. Add hatboxes, jewelcases, even a wigbox if you're so inclined. For long trips, camp-trunks hold a tremendous amount and can be shipped ahead to your final location.

HOW TO PACK

Clever packers have dress rehearsals, whether or not they are packing for a plane trip, so there'll be no last-minute crises. Every really good packer I know has a system that she considers infallible. The best one I know of is based on using tissue paper, lots of it, not just to wrap clothing but to separate layers of clothing, and wadded into bolsters or rolls and placed in strategic

spots to prevent wrinkling. For instance, a roll of tissue is put under the fold of a dress or skirt, long rolls can be placed inside the side-seams of straight skirts. (If you turn skirts and sheath dresses inside out the creases will come out far more quickly). Lay bias-cut skirts flat in your suitcase, then fold the two sides down over fat tissue rolls. Dresses should be put face down, and the top of the dress padded with tissue paper, but alternate each dress so that the hem of each dress starts at opposite sides of the case and put tissue paper between each one. But all that tissue paper will take room I can almost hear your question. Tissue paper packers swear you can get more in by using more of it.

A FEW MORE PACKING SECRETS:

Pin, or lightly baste pleated clothes. A knife-pleated skirt can be held up so it falls to its thinnest, then drawn through a stocking with its foot cut off. Pack shoes in a separate case if you possibly can. Don't dump them in with your good dresses. Use knitted shoe jackets or plastic bags to keep your shoccase neat. A separate cosmetic- and jewel-case that can be carried by hand has definite advantages since you can carry it and use its contents at will. Be sure you have a washcloth, soap, and hairbrush as handy as your make-up. If the jewelry you're carrying is valuable, you'll feel more at ease having it with you, even though you've insured it.

No matter where you're going to travel it's my experience that there are certain items you will always want to have quickly reachable—if not in a small extra canvas or straw bag then in your purse which should be one of the oversized kind: a scarf for your head in the event of rain or unmanageable hair, a pair of clear plastic folding rubbers, a cardigan sweater, a good book you're reading, a pen or pencil and a notebook, a change of

underwear, possibly a bathing suit. All this of course is besides your money, papers, passport, make-up, comb, compact and whatever else you customarily put in your purse.

WHAT TO TAKE ON A WEEKEND

Suppose you're *not* going to Europe. Suppose you're going away for a long delicious three-day summer or fall weekend to just about anywhere. How long does it take you to decide what you're going to pack? Many women find it as hard or harder to pack for three days as they do for three weeks.

THE 2 SYSTEM

A friend of mine who considers herself a bit scatter-brained finds the following system the only way she can ever pack for a weekend (especially one that comes up on short notice) without finding herself miles from home minus everything she really needs, or, even worse, away for a few days with more clothes than she could use in a month. She calls this her "2 system" because she takes 2 of everything she needs. It works like this.—In one 24 inch Weekender (made of canvas if she's flying), my S.B.F. (Scatter-Brained Friend) puts:

- 2 dresses (1 slim and dressy, 1 casual and cute)
- 2 skirts (1 univ-inkable denim, burlap, madras or heavy-printed cotton, 1 white or black permanently-pleated Arnel)
- 2 bathing suits (1 one-piece, one bra and shorts type)
- 2 sweaters (1 cardigan, 1 pullover)
- 2 T-shirts (1 sleeveless, 1 short-sleeved)
- 2 pairs of shorts (or 1 slacks, 1 shorts)
- 2 bras (1 strapless, 1 strapped)
- 2 panties (or panty-girdles)
- 2 slippers (1 full and useable for sleeping, 1 half-slip)

2 pr. of stockings

2 pr. gloves (1 long, 1 short, both washable)

And—1 of the following:

A robe

A raincoat, dressy-type (could double as a robe)

A straw bag (in which she carries a silk scarf and all the usual paraphernalia.)

If you are mathematically minded you will find that my S.B.F.'s weekend wardrobe adds up to 25 pieces of clothing—so she might just as well call it The 25 System as The 2 System. It doesn't much matter. The point is, having some kind of system helps, and scatter-brained or not my friend finds that by using this approach to weekend-packing she is equipped for almost any kind of weather (barring blizzards and hurricanes), any kind of occasion short of a formal dance. All kinds of substitutions could be made depending on where you were going, the time of year, any special events (riding, sailing, etc.) that might dominate your wardrobe needs.

Any number of approaches are possible. Another friend of mine bases short-vacation packing around a color-theme. I remember a weekend when everything she wore carried an olive-green, navy blue, and white motif. Another time she was seen in plum, pale pink, and black.

WHAT TO TAKE EVERYWHERE

The frightening thing about packing to go away is the haunting thought that you may forget some important item you will need and not be able to buy where you are going. Let me assure you that in today's world you can buy just about everything everywhere. Nevertheless it's foolish to buy something you already own so prepare your lists beforehand and be sure it includes: Bags (evening, daytime, beach), bathing suits, belts, blouses

PACK A WONDERFUL TIME

bras (right one for each neckline), brushes (for nails, hair, clothes, shoes), coats (daytime, nighttime, rain), cosmetic case (fully equipped), dresses, furs (if you're going to Iceland in January), girdles (lightweight), glasses, sunglasses, gloves, Kleenex, hats (or veils), jewelry, keyring (with all suitcase keys), luggage and luggage tags, a good handmirror, nightgowns (or shorties or whatever), opera glasses, panties, petticoats, pillboxes (if essential), robe, scarves, shoes, shorts, ski-clothes (if you ski), skirts, sun-dresses, slippers, soap capsules, stockings, socks, suits, sweaters, thermometer, a folding umbrella. (Naturally you won't need all those things.)

Should you be going out of the country the following are more important than anything you'll pack in a suitcase. Don't forget:

Passport

Vaccination (and any other shots you may need)

Extra eyeglasses, medicine, duplicate keys

Travelers Checks (and record the numbers in several places)

Leave one record at home)

Plane, train, and hotel reservations

Insurance arrangements (for self, clothes, cameras, all valuables)

Notify milkman, postman, laundry, etc.

Take special phone and address book with addresses of Stateside friends, of European friends, and as many good letters of introduction as possible.

Notify your bank you're leaving. Have them give you a letter of credit should you need more money later.

WHAT NOT

TO TAKE

ANYWHERE:

More than one "good little travel dress"

An over-matched wardrobe

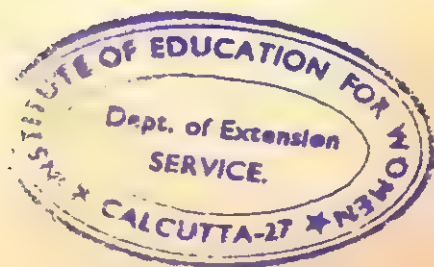
Very bouffant petticoats

Hats with high crowns or more than two layers of fruit or feathers

Coals to Newcastle—(things you can better get where you're going. e.g.: Chanel #5 to Paris, straw bags, leather gloves,

Venetian glassware to Italy, mantillas or bullfighters to Spain, bikinis to the Riviera)

Anything you don't like



WHAT TO WEAR ON THE MOON



When we women first step out of our sleek shiny rockets and onto the cold and rocky face of the moon, we may not be able to wear the kind of clothes they show in the windows of Lord and Taylor. Designers, after all, will first have to solve such problems as how to keep skirts down in a gravityless atmosphere, how to keep Madam warm but attractive, what fabrics will float well, what colors will best show up against the dark and barren landscape of at least one half of the moon—and so forth. We'll be worrying about what to take to the Sea of Tiberius instead of to Miami or Palm Beach.

Certainly chemists will be working on all sorts of new artificial fabrics. What will come out of their future pots? Hard to say,

but possibilities include un-tearable materials, ever-clean cloth (remember The Man in the White Suit?) that literally cannot get dirty, fabrics that can be folded or draped to hold their shape permanently, fabrics that shine in the dark—After all, we already have, besides Nylon, Orlon, Dacron and the other old-familiar synthetics, a host of new ones like Lilion, Perlon, Tricel. Helion, Ortalion, Duracol, Terital, and Diolen. Who can say what will happen once scientists get their hands on moondirt and whatever new chemical compounds moon mountains may be made of.

As for fashion itself, it's a pretty safe guess there'll be even more variety in the way women dress than there is now. Our world will continue to shrink, and nations and people will all be much more influenced by one another. Women anywhere in the world may wear saris, Chinese side-slit, side-buttoned dresses, Spanish flounced skirts, Eskimo parkas, Turkish pantaloons, the African or Moslem burnoose—and so forth. Great designers will call on any and all of these once-native costumes to produce even more interesting and individual clothes than today—and they will be able to be copied perfectly for less than nothing.

Frankly, none of this is too far-fetched to be lightly dismissed. Things are moving fast these days. Personally I've already got special valises for future travel (they come equipped with anchors that hook on to the space ship), and I'm just waiting till they issue tickets for the first rocket.

Yes, the future and man's boundless curiosity predicts a fantastic, magical, different tomorrow. But some things, I'm sure will still be the same. Women, for instance, will still want to be beautiful, and who knows, this book may even make its way into a moon library some day. For, in or out of orbit, men will still appreciate women's efforts to be beautiful and will doubtless look at moon women with the same moony eyes.

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TO ENHANCE YOUR BEAUTY

"The first and most important step to becoming beautiful is to want to be beautiful as yourself No! Don't buy a dress because you saw one like it on an ultrachic fashion model. Wear a beehive hairdo only if a beehive hairdo looks good on you. I think that anything at all should be done to make a woman attractive, or even more important, to make her feel attractive. If your nose is a source of self-consciousness, and a good plastic surgeon says it can be improved, do have it fixed. If you want to wear a padded bra, do so. If you are dying to dye your hair, do. But, what all too often happens, unfortunately, is that many women only copy someone else's nose or bosom, or hair, or clothes.

* * * *

"I can't think of a better way to demonstrate that each face has its own meaning, its own individuality, which cannot be duplicated or improved merely by imitating someone or something else. Remember, an imitation is never as good as the real thing. It's always an imitation."

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